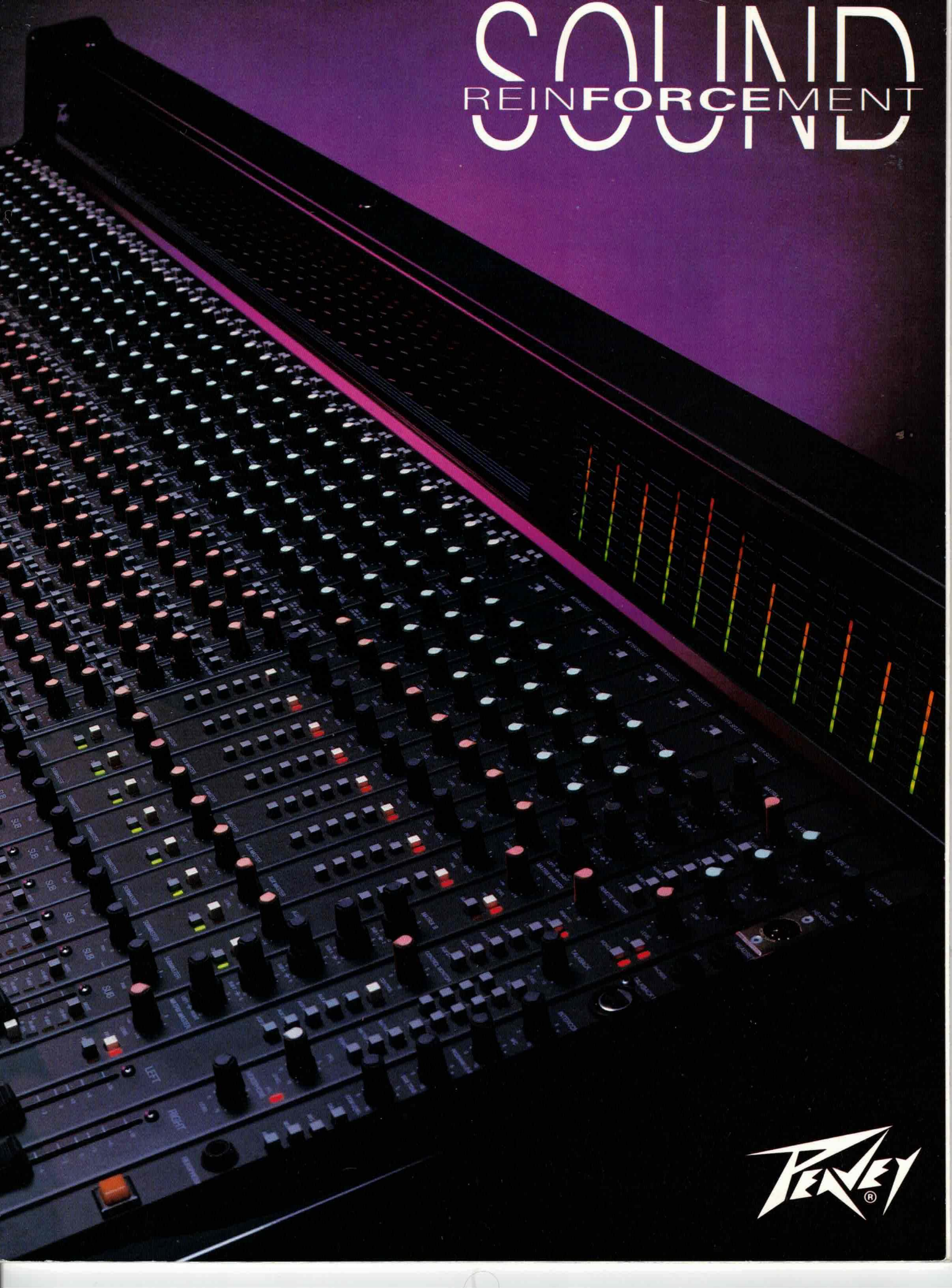
SOUND REINFORCEMENT



PEAVEY®

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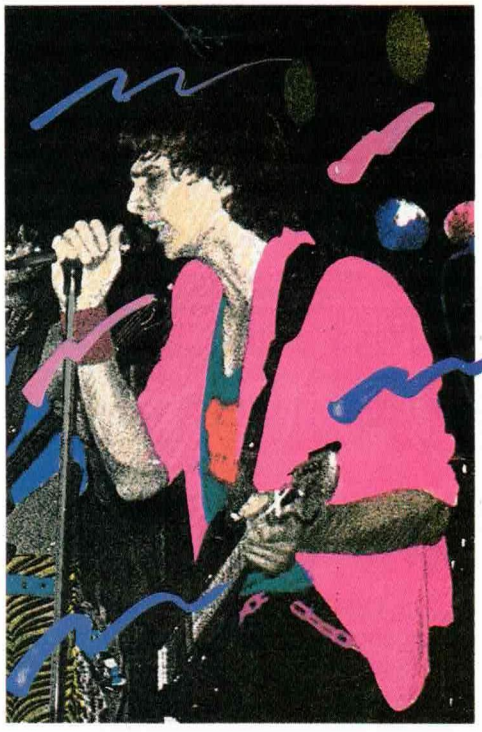
Microphones

Peavey Electronics is totally dedicated to every link in the audio chain of sound reinforcement, and it shows in our line of microphones—top quality products for the professional and semi-professional entertainment industries. Each of our microphones is handcrafted in the USA and individually tested to meet the most rigorous standards in performance and road-ready durability.

Advanced shock-mounting systems have been incorporated to minimize handling noise and stage rumble transmitted to the microphone through the mic stand. Hand-held applications are enhanced with a rich, lightly textured, scuff-resistant finish, small size, and superb balance. The handle assembly is rugged diecast metal and the mesh windscreen is oven brazed for exceptional strength, durability, and resistance to accidental drop damage.



We continue to ride the leading edge of engineering and manufacturing technology with the most advanced raw materials, designs, and production facilities. The utilization of titanium as a diaphragm material and neodymium, the strongest of microphone magnetic materials, has allowed us to produce dynamic microphones with exceptional frequency response and ultra-high output capability.

Peavey vocal microphones are conventional in design—with the look, the feel, and the tonality that produces uncompromised peace of mind. The response of our instrument microphones is hyper-cardioid for less off-axis pick-up and excellent feedback rejection. The entire line of Peavey microphones is road-ready with excellent field serviceability, outstanding features, and top shelf performance.

If you haven't tried Peavey microphones... your performance has room for improvement...

STANDARD ACCESSORIES

Every PVM Series microphone is shipped with a durable carrying case that provides total protection, even under extreme situations. Each PVM Series microphone also includes, as standard accessories, a Peavey microphone clip and external pop filter for use in outdoor applications or when plosive popping-type sounds are prevalent. The PVM Series is also shipped with the highest quality microphone cable to ensure maximum performance and trouble free operation.

The PEL-20 and PEL-25 Lavalier products are shipped with the same type carrying case used in the PVM Series and are provided the same degree of maximum protection. Additional pop filters, microphone clips, and related accessories are available through the Peavey accessory program. Peavey microphone cables, offering the highest performance standards available, can also be purchased through the Peavey cable program. See your authorized Peavey dealer for details.

PVM™ 38

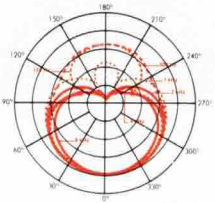
The PVM™ 38 is a unidirectional dynamic microphone with a cardioid polar pattern and response characteristics essential for vocal reinforcement. A unique dual-stage, internal pop filter is integrated into the design to greatly reduce wind noise and the possibility of mic element overload when used in high-level, "close-talk" applications. The cardioid polar pattern has been modified to maximize sensitivity and minimize feedback.

Vocal performers will appreciate this microphone's incredibly natural sound and low noise level when using it in live concert applications. Also, there is no worry about its roadworthiness: The mic screen is "oven brazed." No microphone screen is tougher or offers more protection.

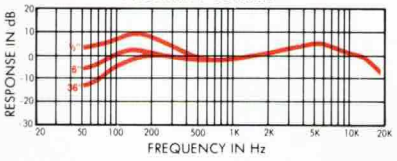
FEATURES:

- **Dual-stage, internal pop filters**
- **Advanced shock-mounting system**
- **Natural, low-noise response**
- **Extremely low handling noise**
- **Hum compensation**
- **Rugged construction**
- **Excellent field serviceability**
- **Furnished accessories include:**
  - **External foam windscreen**
  - **Swivel adaptor**
  - **"Flite-type" carrying case**
  - **25 foot low impedance cable**

POLAR PATTERN



FREQUENCY RESPONSE AND PROXIMITY CURVES



PVM™ 380N

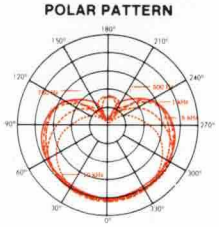
The PVM™ 380N Neo-Dynamic™ microphone is a unidirectional, cardioid dynamic microphone. The 380N utilizes the latest in rare earth magnet technology to obtain maximum output sensitivity. The diaphragm is laminated with titanium to produce the ultimate accuracy in frequency response. The response is tailored to give the vocal performer a clear, natural tonality, certain to be appreciated by concert engineers, recording engineers, and the audience.

The PVM 380N is a low profile microphone, as slim as the typical dynamic microphones. The design incorporates an anti-shock-mount system which greatly minimizes shock-generated noises such as "stage-rumbles" and "clunks" from the mic stand. The PVM 380N utilizes internal pop filtering that reduces wind noise and plosive vocal effects. An external foam windscreen is included to provide an extra level of noise protection when needed. The PVM 380N Neo-Dynamic microphone is a rugged, roadworthy performer.

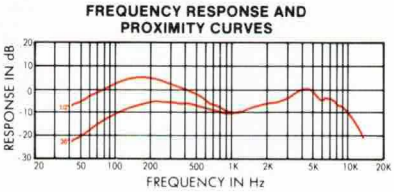
FEATURES:

- **Frequency response 60 Hz to 15 kHz**
- **Internal pop filter**
- **Advanced anti-shock-mounting system**
- **Low noise response**
- **Extremely low handling noise**
- **Field-replaceable element**
- **High-level output sensitivity**
- **Rugged construction**
- **300-ohm impedance**
- **Furnished accessories include:**
  - **External foam windscreen**
  - **Swivel adaptor**
  - **"Flite-type" carrying case**
  - **25 foot low Z cable**

POLAR PATTERN



FREQUENCY RESPONSE AND PROXIMITY CURVES



PVM™ 45

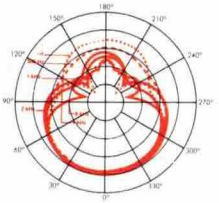
The PVM™ 45 is a probe-style microphone with a hypercardioid polar pattern. It's the ideal choice for micing instruments onstage or in the studio. Since this type of pickup pattern allows the microphone to be placed at the specific instrument with maximum rejection of adjacent signal sources, it is the ideal choice for micing instruments onstage or in the studio. The "45" is exceptional for micing drum kits where minimum "bleedover" is desired.

This model incorporates an internal, high-density foam pop filter, a special hum compensation coil, and a superior shock-mount system to handle all the problem areas usually associated with live sound reinforcement applications.

FEATURES:

- Highly directional hypercardioid polar pattern
- Advanced shock-mounting system
- Clean, controlled sound; effective for instruments and vocals
- Hum compensation
- Rugged construction
- Excellent field serviceability
- Furnished accessories include:
  - External foam windscreen
  - Swivel adaptor
  - "Flite-type" carrying case
  - 25 foot low impedance cable

POLAR PATTERN



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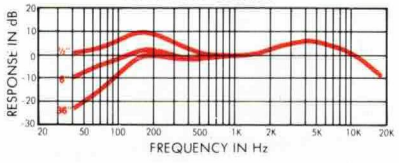


PVM™48

The PVM™ 48 represents broadened versatility and durability for condenser microphones. Electret condenser microphones offer special advantages over conventional dynamic types with regard to improved transient response and reduced sensitivity with the benefits of low output impedance.

The PVM 48 displays a cardioid directional pattern designed to provide high gain before feedback and optimum rejection of off-axis acoustic signals. The smooth, extended frequency response of this microphone provides accuracy as well as excellent acoustic transparency.

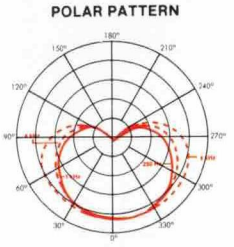
The microphone is compatible with phantom power supplies over a range from 9 volts to 52 volts as provided by many audio mixing consoles. Alternately, the PS™ 2B or PS™ 4AC phantom supplies may be used when the mixer or recorder does not include on-board phantom power.

The PVM 48 electret microphone can withstand high SPL and has the wide dynamic range required in modern sound reinforcement and recording applications.

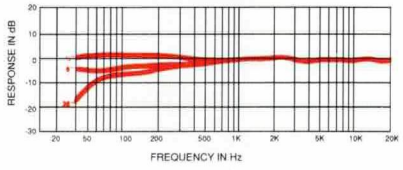
FEATURES:

- Condenser cardioid element
- Dual-stage, internal pop filters
- Specialized circuits to allow higher SPL
- Extremely low handling noise
- Rugged construction
- Teflon-base painted handle
- Excellent field serviceability
- Furnished accessories include:
  - External foam windscreen
  - Swivel adaptor
  - "Flite-type" carrying case
  - 25 foot low impedance cable

POLAR PATTERN



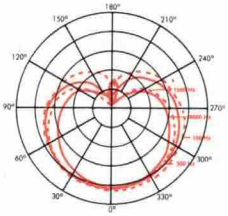
FREQUENCY RESPONSE AND PROXIMITY CURVES



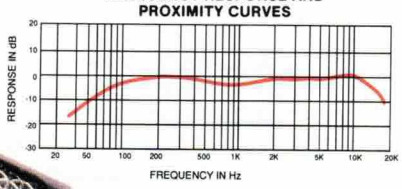
PVM™ 520TN

The PVM™ 520TN is a high performance instrument microphone that is unique in its ability to maintain superior off-axis rejection. Many conventional instrument microphones lose their ability to discriminate against unwanted sounds below 500 Hz—they become essentially omni-directional products below there and are of limited use in many instrument micing applications. The PVM 520TN maintains control of polar response down to and below 100 Hz, making it an ideal choice even in critical recording environments. Because the polar pattern is maintained below 100 Hz, it is the product of choice in live situations where a multitude of instruments are in use and individual instrument isolation is an important and necessary condition of a successful performance. The 520TN performs excellently when very low frequency reproduction is required, such as kick drums, floor toms, and other instruments with very low frequency fundamentals. Because the PVM 520TN exhibits such smooth and accurate response, it is also ideal for the brass and woodwind families. The excellent transient response of the PVM 520TN indicates its usage as an uncolored and extremely accurate vocal microphone. This, coupled with the extremely high output sensitivity, enables the PVM 520TN to be used in many applications where in the past only expensive passive condenser instrument microphones were applicable.

POLAR PATTERN



FREQUENCY RESPONSE AND PROXIMITY CURVES



FEATURES:

- **Neo-Dynamic™ design**
- **Cardioid polar response**
- **Titanium laminate diaphragm**
- **Neodymium magnetics**
- **Superior off-axis rejection**
- **Low frequency polar response control (below 100 Hz)**
- **Smooth, accurate frequency response**
- **Accurate instrument reproduction**
- **Ultra-high sensitivity**

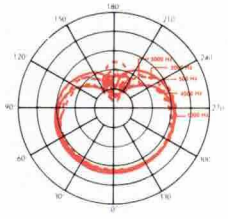
PVM™ 580TN

The PVM™ 580TN exemplifies the term "vocal microphone." Designed for hand held operation, this microphone delivers a warm vocal response that can cut through high level stage environments. The titanium laminate diaphragm provides full-range response and superb transient performance. This combination of advanced technology and real world optimization makes the PVM 580TN one of the most versatile and indispensible tools for the musician's trade. Its hypercardioid response pattern insures freedom from feedback and ease of setup. The PVM 580TN's ideal vocal response, coupled with ultra high output levels and mechanically controlled handling characteristics, definitely put the product in the state of the art category.

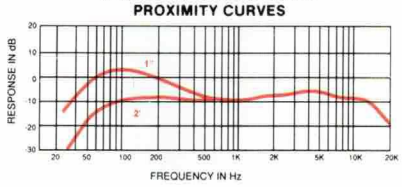
FEATURES:

- **Neo-Dynamic™ design**
- **Hypercardioid polar response**
- **Titanium laminate diaphragm**
- **Neodymium magnetics**
- **Superior off-axis rejection**
- **Superb feedback rejection**
- **Warm vocal response**
- **Mechanically controlled handling characteristics**
- **Ultra-high sensitivity**
- **Available in white**

POLAR PATTERN



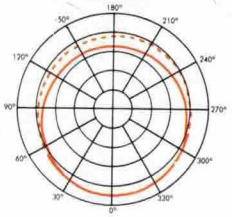
FREQUENCY RESPONSE AND PROXIMITY CURVES



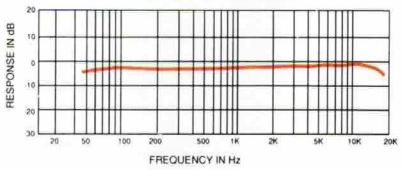
PVR™ 1

The Peavey PVR™ 1 is an electret condenser probe microphone designed to yield very flat response and accuracy. It is ideal as a reference microphone for system room equalization. Its response characteristics also make it ideal for use as an instrument mic for drum kit overheads, high racks, and a variety of general instrument applications where a small microphone, but highly accurate response, is necessary. The physical design of the PVR 1 is excellent when minimum sound field disturbances and minimum defraction are desired. The small diaphragm and omni-directional response ensures unmatched transient characteristics. The combination of small physical size and superb accuracy makes this omni-directional microphone not only an excellent reference equalization device, but the product of choice for a wide variety of micing requirements.

POLAR PATTERN



FREQUENCY RESPONSE AND PROXIMITY CURVES



FEATURES:

- **Electret condenser**
- **Flat frequency response**
- **Omni-directional polar response**
- **Excellent reference equalization device**
- **Accurate instrument and vocal reproduction**

WIRELESS PERFORMER™

The Wireless Performer™ now offers improved performance, RF gain control, and LED output indication. The new system includes four new frequencies, six totally separate operational frequencies in all.

The Wireless Performer is a high-band, long-range system with outstanding performance. It is expandable to a diversity system with the simple, low cost addition of a second receiver of the same frequency. This unique capability makes the Wireless Performer the perfect choice for a wide variety of applications.

The mic/transmitter is equipped with a very high output neodymium cardioid capsule. This extremely high output capsule ensures very high signal-to-noise ratio and superb sensitivity. Optimized for hand-held vocal use, the assembly is lightweight and well balanced. The handle houses an audio standby switch, a power switch, a 9V battery, and an LED to indicate when the transmitter is "active." This LED is located near the audio standby switch to give the user a mic status indication as well as a warning of low battery condition (LED flashes when battery power is low).

FEATURES:

- **Neo-Dynamic™ high output capsule Freq (4-6)**
- **High-band, long-range operation**
- **Expandable to diversity system**
- **Rack-mountable, 1¾" receiver**
- **600 ohm balanced and ¼" unbalanced outputs**
- **Six operational frequencies**
- **RF Gain control**
- **LED output indication**
- **Mic/Transmitter flite case**
- **Optional remote antenna**

WIRELESS PERFORMER™ REMOTE ANTENNA

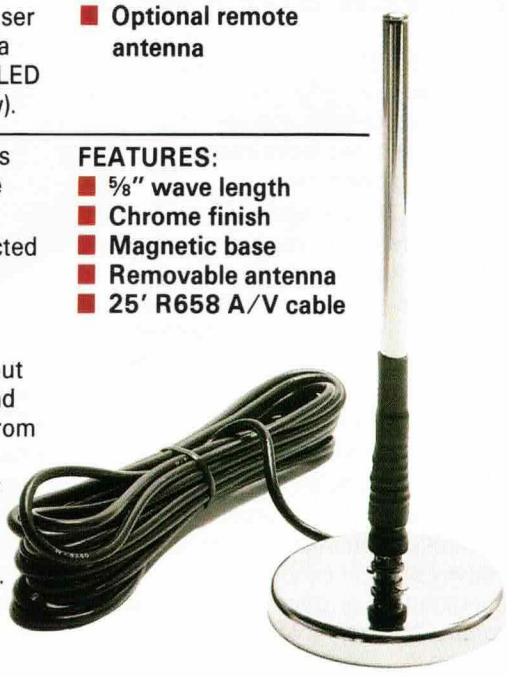
The Wireless Performer™ Remote Antenna adds another degree of performance flexibility to the wireless microphone system.

Antenna placement means a great deal to any wireless system, whether it is a single antenna or diversity system. A split-second loss of signal doesn't necessarily mean that the system is always defective, but that signal reception at the receiver has been momentarily broken. Remote antenna location allows the best possible reception area to be selected and will minimize interference problems.

Now you may rack-mount your Wireless Performer receiver without the antenna getting in the way, and locate the remote antenna away from the rack. If you choose the dual receiver diversity system, you may remotely locate both antennas for the ultimate in uninterrupted wireless microphone performance.

FEATURES:

- **⅝" wave length**
- **Chrome finish**
- **Magnetic base**
- **Removable antenna**
- **25' R658 A/V cable**



PV® MICROPHONE

An economically priced, low impedance dynamic microphone that isn't just a toy. The PV® microphone from Peavey offers exceptional specifications, precise acoustic response, and has the balance and feel a real microphone should have.

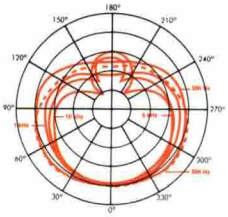
Other microphones in this class are usually made of plastic or other lightweight materials which yield unacceptable handling noise and/or an awkward, unbalanced feel. Most "economically priced" microphones are available only in high impedance versions, which drastically limit their use with long cable runs (over 20 ft.). The PV is shipped with a low Z cable which we feel is the most professional, but it may be easily converted to high impedance operation with the addition of a low to high transformer cord or the 6" low to high Z line transformer. The PV is the "right-weight" alternative, utilizing a die-cast zinc handle and an uncompromising element shock-mount system.

Standard equipment for the PV includes a high-durability steel mesh ball screen, convenient handle-mounted on/off switch, and a detachable 20 foot, low impedance cable.

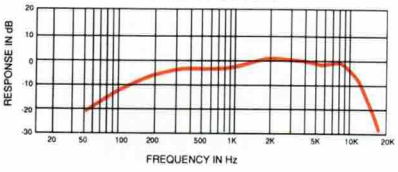
FEATURES:

- **On/off switch in handle**
- **Clean, natural sound**
- **Cardioid unidirectional polar response**
- **Low pop and handling noise**
- **Rugged die-cast and steel case**

POLAR PATTERN



FREQUENCY RESPONSE AND PROXIMITY CURVES



PS™ 2B/PS™ 4AC - PHANTOM POWER SUPPLIES

The PS™ 2B and PS™ 4AC phantom power supplies provide power for electret condenser microphones when the mixer lacks integral phantom power.

The PS 2B is a dual-channel, battery-driven phantom power supply utilizing two 9-volt batteries (one a selectable backup) to provide two independent channels of phantom power via conventional 3-pin audio connectors. Features include an on/off battery select switch and battery check circuit.

The PS 4AC is an AC-powered phantom supply that provides four channels of phantom power for Peavey electret condenser microphones or other microphones compatible with a +48 volt supply.

Features include an on/off switch, LED indicator, and lift switches for input and output cable shields.

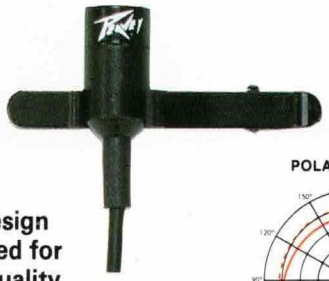
These units are housed in rugged aluminum die-cast cases. All inputs and outputs utilize premium 3-pin XLR-type connectors. The DC supply is isolated from the outputs on all Peavey phantom supplies.

EDI™ - EQUALIZED DIRECT INTERFACE

The EDI™ (Equalized Direct Interface) direct box connects between the speaker output and speaker(s) of any instrument amplifier that has a speaker output signal that does not exceed 35 volts. The EDI has a built-in equalization circuit that actually synthesizes the loudspeaker's response directly to the main PA system through a low impedance line. This provides a "truer sound" by eliminating a microphone to generate the signal and also by eliminating the ambient noise problems inherent in micing amplification systems.

PEL™ POWER MODULE

The compact PEL™ Power Module is engineered to provide maximum versatility for the PEL Lavalier Microphones. The omnidirectional PEL 20 or unidirectional PEL 25 units may be used interchangeably as conditions require, simply by plugging the desired type into the input connector. The PEL Power Module will operate properly from any phantom supply from 9 to 52 volts, drawing a maximum current of only 1.5 mA. Battery operation is from a readily available AA battery. The battery is automatically turned off with phantom operation, but will be instantly actuated if phantom power is interrupted. Output is supplied to the microphone line through a professional XLR type connector.



PEL™ 20

The PEL™ 20 is a compact lavalier microphone system designed for highest voice quality and flexibility of use. The omnidirectional polar response permits great freedom in choosing the microphone position.

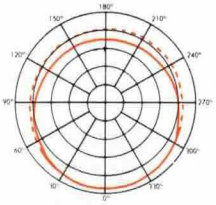
The frequency response is shaped to provide the desirable mid-high emphasis to compensate for the off-axis voice characteristic, while limiting the extreme high frequencies which are produced primarily by clothing motion.

The PEL 20 Power Module provides for simple battery replacement and may be plugged directly into chassis mounted receptacles for convenience in channel checks for use as a body-worn talk back microphone.

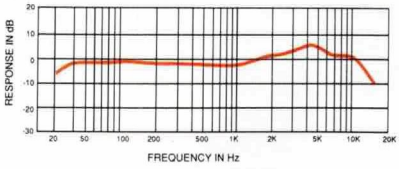
FEATURES:

- **Compact, unobtrusive design**
- **Response carefully tailored for optimum off-axis voice quality and clothing noise rejection**
- **Battery and/or phantom powering; phantom overrides battery, and battery automatically takes over if phantom power is lost**
- **On/off switch for muting—interrupts battery only**
- **Compact, tubular power module for belt, pocket, or similar mounting**
- **Rugged belt/pocket clip to support weight of output cable when mobility is required**
- **Foam windscreen for outdoor applications supplied**

POLAR PATTERN



FREQUENCY RESPONSE AND PROXIMITY CURVES



PEL™ 25

The PEL™ 25 is a compact lavalier microphone system featuring unidirectional performance, and designed for highest voice quality and application flexibility.

The well-balanced response and effective unidirectional properties also make the PEL 25 well suited to the pickup of many acoustic musical instruments, such as guitars, violins, saxes, and many more.

The PEL 25 can dramatically reduce feedback potential in such public address applications as churches, auditoriums, and lecture halls.

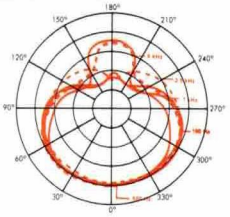
The PEL 25 Power Module provides for simple battery replacement and may be plugged directly into chassis mounted receptacles for convenience in channel checks or for use as a body-worn talk back microphone.

FEATURES:

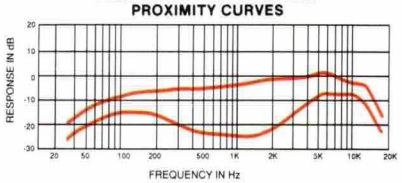
Same as PEL™ 20 except for:

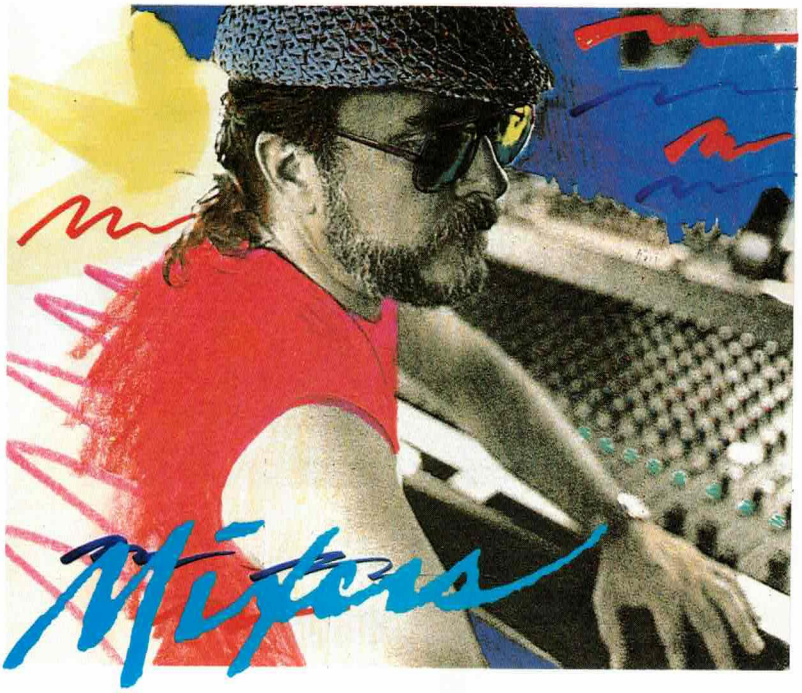
- **Unidirectional polar response to minimize feedback and ambient noise pickup**
- **Well balanced frequency response for natural sounding reproduction of off-axis voice and many acoustic instruments**

POLAR PATTERN



FREQUENCY RESPONSE AND PROXIMITY CURVES





Presenting the entire line of Peavey mixers and mixing consoles... Peavey mixers are constructed to precise specifications and are known the world over for performance and durability. We are dedicated to the design and manufacture of the broadest range of mixing products in the industry and are continuing to offer "affordability" within each performance range. From the LM™-8 stereo line mixer to the Mark VIII™ 36 channel sound reinforcement console, the systems utilize the latest in electronic circuit designs and are manufactured to the highest degree of quality assurance.

At Peavey, we listen... and the end result is a mixing system that is "tailor-made" for the business of sound reinforcement.

MARK VIII™ CONSOLE

The Mark VIII™ Sound Reinforcement Console is the result of ongoing research into the requirements of sound engineers all over the world. Many technological advancements have been included with this new console, but we have also kept in mind the most needed and most often used features that are common to virtually every sound reinforcement application. We have listened to the requests from countless mix engineers and sound technicians who are professionally involved with concert sound, and the Mark VIII has answered those requests with features to spare.

All Peavey products rely heavily on our ultra-modern CAD/CAM (computer aided design and computer aided manufacturing) facility, but the Mark VIII production exercises the entire range of metal fabrication, component insertion, and the precision and accuracy that can only be achieved with the most modern manufacturing technology. Careful attention is paid to each step of assembly, and each product receives extensive quality assurance checks, including automated circuit board evaluation, environmental extremes testing, and close visual inspection by our trained technicians.

The totally modular concept, coupled with the performance, function, features, and exceptional specifications, has offered to the sound reinforcement industry a console that is "tailor-made"...but at the same time...affordable.

ULTRA LOW-NOISE DESIGN

The input stage is discrete and contains the lowest noise transistors that are currently available. The signal-to-noise spec of the Mark VIII™ input stage has approached the theoretical limit at -133 dB while maintaining 60 dB of gain.

MONOCOQUE CHASSIS CONSTRUCTION

A unique monocoque chassis construction has been selected for maximum rigidity and resistance to "flexing" of the chassis mainframe. This super-strong chassis design minimizes electronic problems due to the mechanical "bending" of the console chassis during transportation, set-up, and tear-down.

TOTALLY MODULAR CONCEPT

The Mark VIII Sound Reinforcement Console is a totally modular mixer not only from the standpoint of numbers of channels, but also due to the fact that channels may be removed separately.
Each channel stands alone from the input to the 100mm fader. Removing the channel module also removes the entire array of input jacks and all patch points for that particular channel. From a service standpoint, the channel may be easily checked out on the bench or in some way outboard from the main mixer housing since the input patch panel is part of the channel module.

DIFFERENTIAL SIGNAL ROUTING

All bus signals are differential to eliminate crosstalk and annoying ground conduction.

GOLD PLATED INTERCONNECTS

Gold plated connection contacts are used throughout for lowest noise and maximum reliability. The highest degree of signal integrity is maintained with all signal interconnects, to provide "low-noise" operation.

INPUT CHANNEL FLEXIBILITY

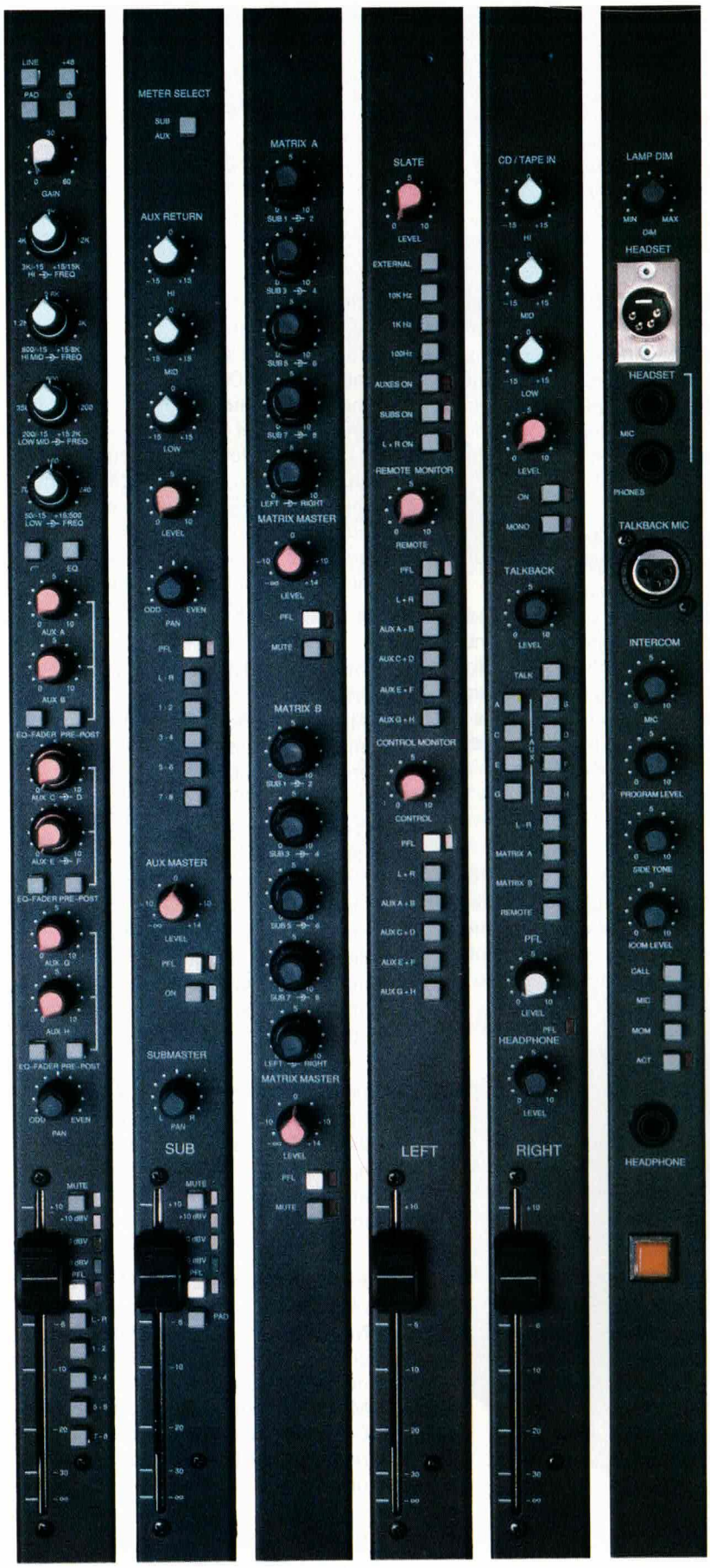
Currently the Mark VIII is available in 24 and 36 channel versions. Channel options are unlimited for the future and for special applications requiring more than 36 channels.

ELECTRONICALLY BALANCED INPUTS

New electronically balanced input circuit offers 100 dB of common mode rejection, allowing the Mark VIII Sound Reinforcement Console to operate in most any sound reinforcement environment, without undesirable interference.

EXTERNAL POWER SUPPLY

Rugged external power supply mounts in standard 19" rack and occupies only (2) vertical rack spaces.



INPUT MODULE | SUB MODULE | MATRIX MODULE | LEFT MODULE | RIGHT MODULE | INTERCOM MODULE

CHANNEL FEATURES:

- XLR mic input - electronically balanced - 100 dB common mode rejection
- ¼" line input - differentially balanced
- Pre EQ Send and Return patch
- Post fader Send and Return patch
- Phantom power - switch selectable each channel (48 volt)
- Mic/Line switch
- Pad switch (20 dB)
- Input gain (0 to 60 dB)
- 4-band sweepable EQ (3K - 15K), (800 - 8K), (200 - 2K), (50 - 500)
- High pass filter (50 Hz)
- EQ Bypass switch
- 8 AUX Sends - pre or post EQ or pre or post slider in groups of two or four
- 100mm premium fader
- Mute switch with LED
- PFL switch with LED
- Assign switches (1-2), (3-4), (5-6), (7-8), (L-R)

SUBMASTERS:

- 8 submasters
- Mute switch with LED
- PFL switch with LED
- Bus pad 10 dB
- 100mm premium fader
- Post slider Send and Return jack
- AUX input
- Pan assign on return to L and R

AUX MASTERS:

- 8 AUX masters
- Level control
- PFL switch with LED
- On switch with LED
- AUX inputs

AUX RETURNS:

- 8 AUX returns
- 3-band EQ (10K +/- 15 dB) (500 +/- 12 dB) (50 +/- 15 dB)
- PFL switch with LED
- Level control
- Pan control
- Assign switches (1-2), (3-4), (5-6), (7-8), (L-R)

MATRIX MIXES: (TWO MONO MIXES OF ALL SUBS, L AND R)

- Levels for all 8 submasters plus L and R
- Master Level
- PFL switch with LED
- Mute switch with LED
- AUX inputs for each matrix

SLATE:

- Slate source external or built-in. Oscillator frequency selectable 10 kHz, 1 kHz, or 100 Hz
- Level control
- External signal switch
- AUX Assign switch
- Sub Assign switch
- L and R Assign switch

REMOTE MONITOR:

- Level control
- PFL switch with LED
- L and R Source switch
- AUX A and B Source switch
- AUX C and D Source switch
- AUX E and F Source switch
- AUX G and H Source switch

PFL:

- PFL is in stereo when monitoring any stereo function
- PFL Master Level
- PFL active LED
- Headphone Level (L and R with nothing pushed)

INTERCOM:

- Uses headsets with 4-pin XLR, (2) ¼" phone jacks, or standard 3-pin XLR (phantom powered), and stereo headphone. Typical low Z mic may be used for talkback or intercom
- External Program Level
- Side tone adjust
- Intercom Level
- Mic Level
- Call button with light
- Mic switch
- Momentary switch (listen and talk on intercom)
- Act switch (locks into intercom)

CONTROL ROOM MONITOR:

- Level control (Level drops 20 dB when talkback is activated)
- PFL switch with LED
- L and R Source switch
- AUX A and B Source switch
- AUX C and D Source switch
- AUX E and F Source switch
- AUX G and H Source switch

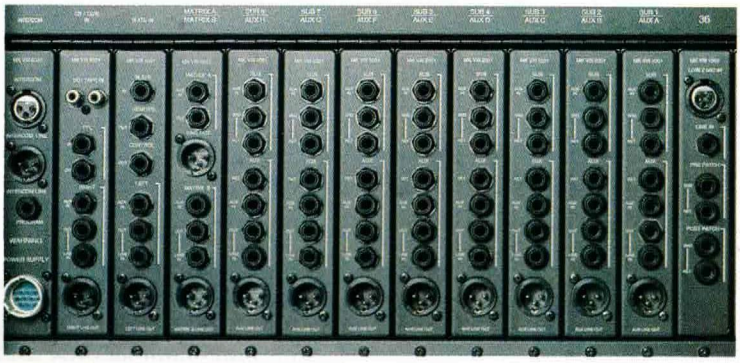
CD/TAPE IN:

- RCA input jacks
- 3-band EQ
- Level control
- On switch with LED
- Mono switch with LED

TALKBACK:

- Level control
- Momentary Talk button
- Assignment to AUX A, B, C, D, E, F, G, H, L and R, Matrix A, Matrix B or Remote

EXTERNAL POWER SUPPLY



BACK PANEL

All signal routing appears at rear panel for maximum patching flexibility.

SPECIFICATIONS
Mark VIII™
All specifications are typical unless otherwise noted.

CHANNEL MODULE
MICROPHONE INPUT (BALANCED XLR)
EQUIVALENT INPUT NOISE
-133 dBV (150 ohm source)

PHANTOM POWER
×48V DC (Switchable)

INPUT PAD
-20 dB (Switchable)

INPUT IMPEDANCE
2K ohms (Pad in or out)

MAXIMUM AVAILABLE GAIN
70 dB (Mic to Post Send)

LINE INPUT (BALANCED PHONE JACK)
INPUT IMPEDANCE
20K ohms

MAXIMUM AVAILABLE GAIN
60 dB (Line to Post Send)

FREQUENCY RESPONSE
+0, -1 dB, 20 Hz to 20 kHz
(Mic or line to Post Send)
(With EQ Bypassed)

DISTORTION
0.01% THD (Mic to Post Send)
0.01% THD (Line to Post Send)
(At 0 dBV Output Levels)

PRE & POST SENDS
OUTPUT IMPEDANCE
100 ohms (unbalanced)

NOMINAL OUTPUT LEVEL
0 dBV, 1V RMS

MAXIMUM OUTPUT LEVEL
+18 dBV, 8V RMS

PRE & POST RETURNS
INPUT IMPEDANCE
100K ohms (unbalanced)

DESIGNED INPUT LEVEL
0 dBV, 1V RMS
(Switching jacks connecting the return to the send when not used)

EQUALIZATION
Four Band Sweepable: +/- 15 dB
Low Band: 50 Hz to 500 Hz
Low-Mid Band: 200 Hz to 2 kHz
Hi-Mid Band: 600 Hz to 8 kHz
High Band: 3 kHz to 15 kHz
Low Cut Filter: 50 Hz, 12 dB/octave

FADER ATTENUATION
-90 dB (1 kHz)

SUB MODULE
FREQUENCY RESPONSE
+0, -1 dB, 20 Hz to 20 kHz
(Aux In to Sub Out)

MIX PAD
-10 dB (switchable)

BUS CROSSTALK
-80 dB (1 kHz)

DISTORTION
0.01% THD (Aux In to Sub Out)
(At 0 dBV Output Levels)

FADER ATTENUATION
-90 dB (1 kHz)

SUB OUTPUTS
OUTPUT IMPEDANCE
100 ohms (unbalanced)

NOMINAL OUTPUT LEVEL
0 dBV, 1V RMS

MAXIMUM OUTPUT LEVELS
+18 dBV, 8V RMS

SLATE TONE OSC. FREQUENCY
100 Hz, 1 kHz, 10 kHz

CD/TAPE INPUTS (STEREO)
INPUT IMPEDANCE
100K ohms (unbalanced RCA)

NOMINAL INPUT LEVEL
-10 dBV, 0.3V RMS

EQUALIZATION
+/- 15 dB, 80 Hz & 8 kHz, Shelving
+/- 15 dB, 800 Hz, Peak/notch

CONTROL & REMOTE OUTPUTS
OUTPUT IMPEDANCE
100 ohms (unbalanced)

NOMINAL OUTPUT LEVEL
0 dBV, 1V RMS

MAXIMUM OUTPUT LEVEL
+18 dBV, 8V RMS

LED ARRAYS (ASSIGNED TO LEFT & RIGHT)
10 element tri-color
-21 dBV to +6 dBV
(External Level Adjustment)

MATRIX MODULE
FREQUENCY RESPONSE
+0, -1 dB, 20 Hz to 20 kHz
(Aux In to Matrix Out)

DISTORTION
0.01% THD (Aux In to Matrix Out)
(At 0 dBV Output Levels)

MATRIX OUTPUTS
OUTPUT IMPEDANCE
100 ohms (unbalanced)
100 ohms (balanced XLR)

NOMINAL OUTPUT LEVELS
0 dBV, 1V RMS (unbalanced)
0 dBV, 1V RMS (balanced XLR)

MAXIMUM OUTPUT LEVELS
+24 dBV, 16V RMS (unbalanced)
+24 dBV, 16V RMS (balanced XLR)

LED ARRAY (ASSIGNED TO PFL)
10 element tri-color
-21 dBV to +6 dBV
(Internal Level Adjustment)

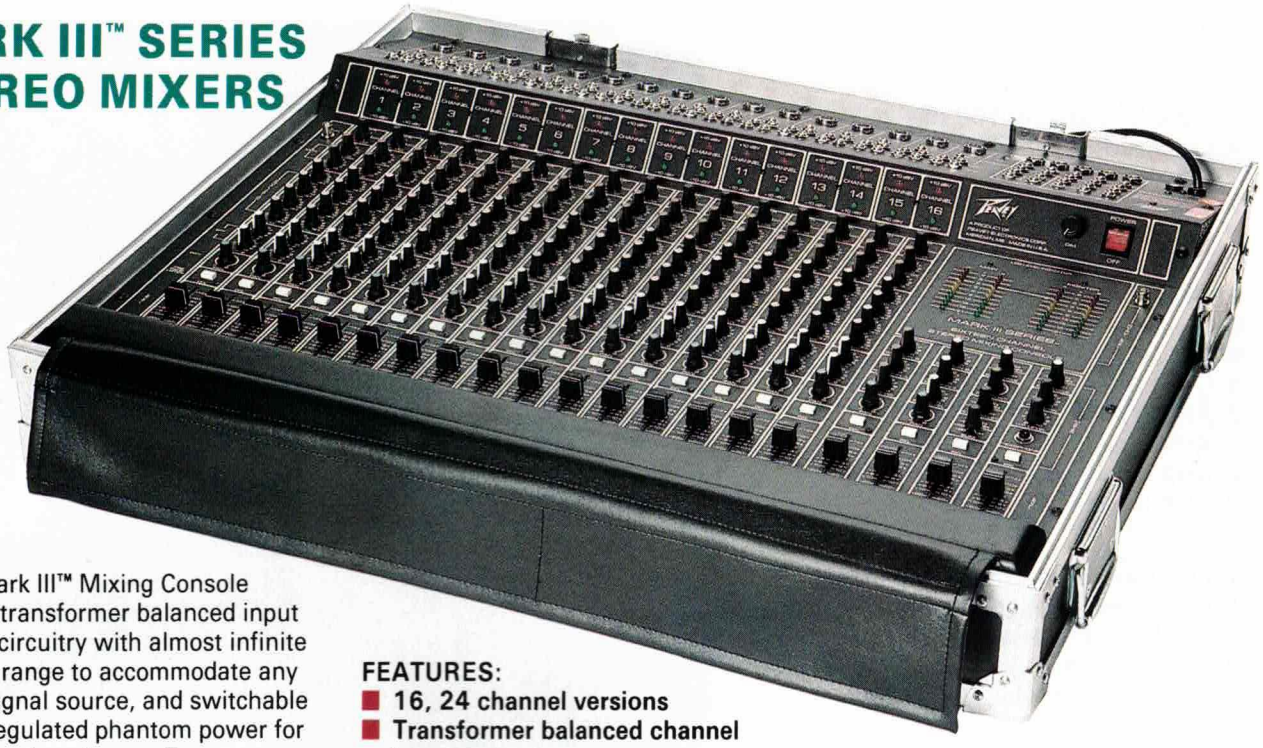
COMMUNICATIONS MODULE
HEADPHONE OUTPUT (STEREO FEED)
100 mW into 8 ohms per channel
(Assignable to PFL or L/R)

LAMP DIM
Variable, 0 to 18V DC

COMMUNICATIONS SYSTEM
Clearcom compatable intercom
+28 volt external slave system
Male & Female XLR Connectors

EXTERNAL POWER SUPPLY
Rack mountable (2 rack spaces)
LED voltage indicators
20' cable with dual 10 pin connectors

MARK III™ SERIES STEREO MIXERS



The Mark III™ Mixing Console features transformer balanced input channel circuitry with almost infinite dynamic range to accommodate any known signal source, and switchable 24 volt regulated phantom power for capacitor microphones. Two independent pre monitor sends, 4-band EQ, two post effects sends and a PFL/cue button complement each channel. Added flexibility is provided by send and return jacks both pre and post fader on each channel. LED status indicators show normal channel operation or overload to automatically give a visual reference of each channel's operational status.

The Mark III™ Series features the capability to blend the signals from the effects and reverb returns to both monitor A and monitor B. There is also a sum output with its own transformer balanced line amp that yields a composite of both A and B mains. These units have a complete patch panel with transformer balanced line outputs on both mains, both monitors, and sum. Total interface capability featuring ins and outs for each of the mixing buses and outputs has been included to allow use of the Mark III Series with any professional auxiliary equipment. A versatile headphone system has the ability to select and independently set the level of the normal mode as well as the PFL and cue modes. Four 10-segment LED level indicators give an instantaneous reading of output level that cannot be duplicated by older and slower analog VU meters. The Mark III Series mixers are manufactured in Peavey's own rugged flight cases.

FEATURES:

- **16, 24 channel versions**
- **Transformer balanced channel inputs**
- **Transformer balanced outputs (2 mains, 2 monitors, 1 sum)**
- **Headphone system w/level control**
- **4 multi-colored, 10-segment LED ladder displays**
- **Internal reverb**
- **Effects/reverb return to monitor**
- **Switchable 24 volt phantom power**
- **2 gooseneck lamp connectors with dimmer control (lamp optional)**
- **PFL cue/solo system**
- **Color coded knobs**
- **Complete patch panel**

CHANNEL FEATURES:

- **High Z unbalanced and Low Z balanced mic inputs**
- **Input sensitivity/gain control**
- **4-band active EQ**
- **LED status indicators**
- **2 "post" effects sends**
- **2 "pre" monitor sends**
- **Pan control**
- **"Pre" and "post" send and return jacks**
- **PFL/cue button**
- **Level slider**

SPECIFICATIONS
Mark III™
All specifications typical unless otherwise noted.

CHANNEL MICROPHONE INPUTS:
Mic Impedance: Low Z (600 ohms) transformer balanced
Nominal Input Level: -22 dBM, 60 mV RMS
Minimum Input Level: -38 dBM, 10 mV RMS
Maximum Input Level: +30 dBV, 30V RMS

CHANNEL RETURNS (PRE & POST) AND AUXILIARY INPUTS:
Line Impedance: High Z (50K ohms) unbalanced
Nominal Input Level: 0 dBV, 1V RMS

EFFECTS RETURN INPUTS:
Line Impedance: High Z (220K ohms) unbalanced
Nominal Input Level: 0 dBV, 1V RMS
Minimum Input Level: -14 dBV, 0.2V RMS
Maximum Input Level: +6 dBV, 2V RMS

MAIN A, MAIN B, MONITOR A, MONITOR B, AND SUM BALANCED OUTPUTS:
Load Impedance: 600 ohms or greater
Nominal Output: 0 dBV, 1V RMS
Maximum Output: +18 dBV, 8V RMS into 50K ohms load
+16 dBM, 5V RMS into 600 ohms load

MAIN A, MAIN B, MONITOR A, MONITOR B, SUM, CHANNEL SENDS (PRE & POST), EFFECTS HIGH LEVEL, AND STEREO LINE UNBALANCED OUTPUTS:
Load Impedance: 600 ohms or greater
Nominal Output: 0 dBV, 1V RMS
Maximum Output: +18 dBV, 8V RMS into 50K ohms load
+14 dBM, 4V RMS into 600 ohms load

EFFECTS (LOW LEVEL) UNBALANCED OUTPUT:
Load Impedance: 10K ohms or greater
Nominal Output: -12 dBV, 0.25V RMS
Maximum Output: +6 dBV, 2V RMS

HEADPHONES (Stereo amp with stereo jack):
Load Impedance: 4 ohms to 50 ohms each channel
Maximum Output Power: 100mW each channel

The following specs measured with a Nominal Input Gain setting of +14 dB all channels; all sliders set at normal; all EQ set flat; Low Z inputs terminated @ 600 ohms; High Z Inputs and all Outputs terminated @ 47K ohms.

FREQUENCY RESPONSE:
(Any in/out combination with 1V RMS output)
+0, -2 dB, 20 Hz to 30 kHz

PREAMP HUM & NOISE (All channels on):
-84 dBV High Z line inputs
-80 dBV Low Z mic inputs

EQUIVALENT INPUT NOISE:
-127 dBV, 20 Hz — 20 kHz, 150 ohms

OVERALL DISTORTION:
(Any In/out combination, 20 Hz — 20 kHz @ 1V RMS)
Less than 0.5% THD, Typically below .01%

EQUALIZATION:
+/- 15 dB @ 60 Hz & 15 kHz, Shelving
+/- 15 dB @ 500 Hz & 3 kHz, Peak/Notch

CROSSTALK:
Greater than 70 dB @ 1 kHz

MAXIMUM AVAILABLE GAIN:
+14 dB Master Slider
+14 dB Channel Slider
+30 dB Input Control
+10 dB Balanced Input Transformer
+68 dB Total

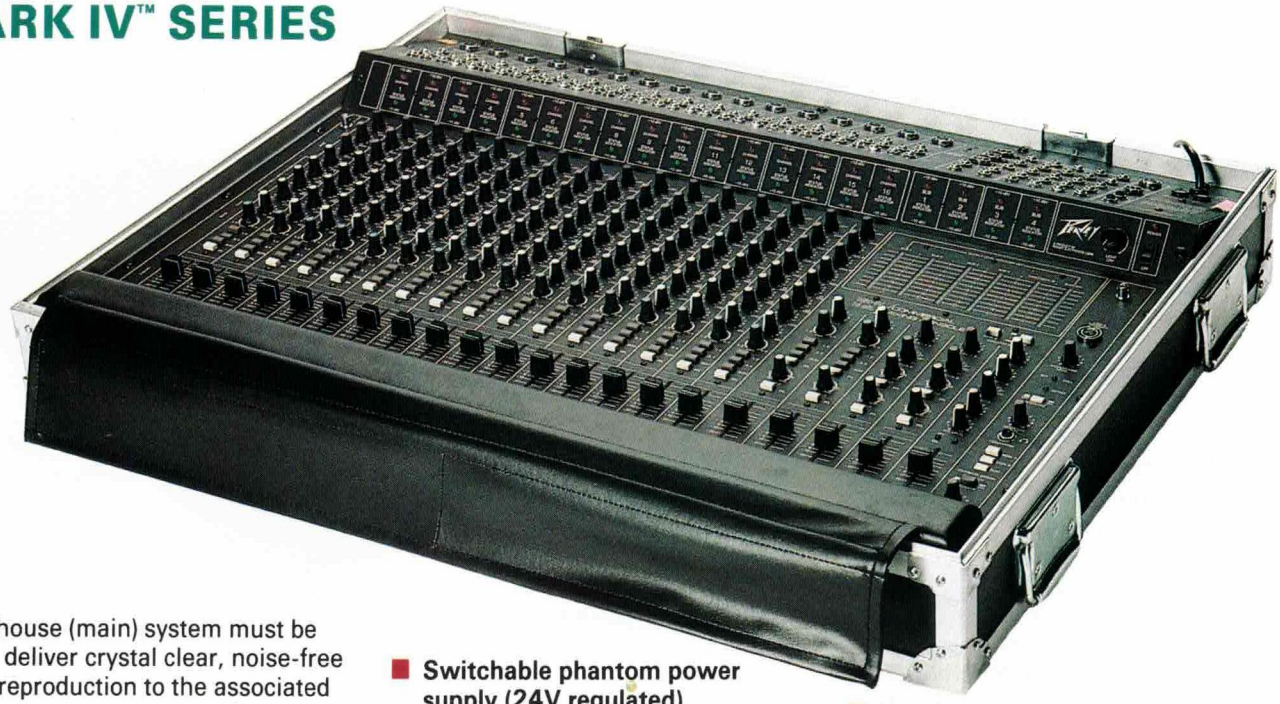
LED READOUT RANGE:
-21 to +6 dBV, main A & B, monitor A & B

CHANNEL LED LEVELS:
-10 dBV, Normal; and +10 dBV, Clip

POWER REQUIREMENTS (Domestic)
90W, 120V AC, 50/60 Hz

WEIGHT & DIMENSIONS:
16 CHANNEL: 71 lbs.
35⅝" W × 6¾" H × 29" D
24 CHANNEL: 90 lbs.
47⅝" W × 6¾" H × 29" D

MARK IV™ SERIES



The house (main) system must be able to deliver crystal clear, noise-free sound reproduction to the associated equalizers, power amps, and horn/loudspeaker enclosures. For the main PA, our Mark IV™ professional mixing consoles offer the sound engineer the necessary performance, flexibility, and functions to do almost any sound job.

The Mark IV professional mixing console features gooseneck lamp connectors (BNC) with dimmer controls for use with our optional gooseneck lamps. This option allows superb visibility of the mixers in poor lighting situations.

Most mixing consoles are operated in low light conditions. The only exception is usually an outdoor-type concert. The ML-1 and ML-2 optional "gooseneck" lamps offer excellent illumination of the control panels in those poor lighting situations. Mark IV Series Mixers utilize the ML-1.

FEATURES:

- **16- and 24-channel versions (case mounted)**
- **16/24 × 4 × 1 configuration**
- **Transformer-balanced channel inputs**
- **Transformer-balanced outputs (Monitors and Sum)**
- **PFL (pre-fade-listen) headphone system**
- **Multicolored 10-segment LED ladder displays for all output functions**
- **Channel and Sub LED indication (-10 dBV and +10 dBV)**
- **Internal Reverb**
- **Effects/Reverb Return to Monitors**
- **Switchable phantom power supply (24V regulated)**
- **Four independent Sub outputs**
- **Low Cut controls (each Sub)**
- **Intercom system**
- **Gooseneck lamp connectors (BNC) with dimmer control (lamps optional)**

CHANNEL FEATURES:

- **LED status indication at -10 dBV & +10 dBV**
- **Input Gain control**
- **Two Pre Monitor Send controls**
- **4-band equalization**
- **Effects/Return Send control**
- **Pan control**
- **Channel assignment switches**
- **Pre and Post Channel Send and Return patching**
- **PFL switch**

SPECIFICATIONS
Mark IV™

All specifications are typical unless otherwise noted.

CHANNEL MICROPHONE INPUTS:
Mic Impedance: Low Z 600 ohms transformer balanced
Nominal Input Level: -22 dBM, 60 mV RMS
Minimum Input Level: -38 dBM, 10 mV RMS
Maximum Input Level: +22 dBM, 10V RMS

CHANNEL LINE (HIGH Z MIC) INPUTS:
Line Impedance: High Z 50K ohms unbalanced
Nominal Input Level: -22 dBM, 60mV RMS
Minimum Input Level: -38 dBM, 10mV RMS
Maximum Input Level: +30 dBV, 30V RMS

CHANNEL RETURNS (PRE & POST) AND AUXILIARY INPUTS:
Line Impedance: High Z 50K ohms unbalanced
Designed Input Level: 0 dBV, 1V RMS

EFFECTS RETURN INPUT:
Nominal Input Level: 0 dBV, 1V RMS
Minimum Input Level: 14 dBV, 0.2V RMS
Maximum Input Level: +6 dBV, 2V RMS

SUM, MONITOR A & MONITOR B BALANCED OUTPUTS:
Load Impedance: 600 ohms or greater
Nominal Output: 0 dBV, 1V RMS
Maximum Output: +18 dBV, 8V RMS into 50K ohms load
+16 dBM, 5V RMS into 600 ohms load

SUM, MONITOR A, MONITOR B, SUB 1, SUB 2, SUB 3, SUB 4, SUM SEND, CHANNEL SENDS (PRE & POST), & EFFECTS (HIGH LEVEL) UNBALANCED OUTPUTS:
Load Impedance: 600 ohms or greater
Nominal Output: 0 dBV, 1V RMS
Maximum Output: +18 dBV, 8V RMS into 50K ohms load
+14 dBM, 4V RMS into 600 ohms load

EFFECTS (LOW LEVEL) UNBALANCED OUTPUT:
Load Impedance: 10K ohms or greater
Nominal Output: -12 dBV, 0.25V RMS
Maximum Output: +6 dBV, 2V RMS

HEADSET: (TALKBACK & COMMUNICATION/PFL FUNCTIONS)
Compatible with 150 ohm mic, 600 ohm receiver with ¼" phone plugs for each

HEADPHONES: (MONO AMP WITH STEREO JACK)
Load Impedance: 4 ohms to 50 ohms
Maximum Output Power: 100 mW

TALKBACK MIC INPUT:
XLR connector with +15V phantom power compatible with electret gooseneck type mic

INTERCOM LINE:
Bridging, balanced XLR's with 24V phantom power for interface with external slave Talk/Com™ and other mixing consoles with compatible features

INTERCOM SPECS:
Nominal Impedance: 600 ohms transformer balanced
Nominal Level: 0 dBV, 1V RMS

The following specs measured with a nominal input gain setting of +14 dB all channels, all sliders set at 0 dB, all EQ set flat, all Low Z Inputs terminated with 600 ohms, all High Z Inputs & all Outputs terminated with 47K ohms

FREQUENCY RESPONSE (Any in/out combination with 1V RMS output):
+0, -2 dB, 20 Hz to 30 kHz

SYSTEM HUM & NOISE:
-84 dBV (High Z line inputs)

(ALL CHANNELS ON):
-80 dBV (Low Z mic inputs)

EQUIVALENT INPUT NOISE:
(20 Hz - 20 kHz, 150 ohms)
-127 dBV

OVERALL DISTORTION:
(Any in/out combination, 20 Hz - 20 kHz @ 1V RMS)
Less than .05% THD, typically below .01%

EQUALIZATION:
+/- 15 dB @ 60 Hz & 15 kHz, Shelving
+/- 15 dB @ 400 Hz & 3 kHz, Peak/Notch

CROSSOVER:
Greater than 70 dB @ 1 kHz

MAXIMUM AVAILABLE GAIN:
+14 dB sum slider
+14 dB sub slider
+14 dB channel slider
+30 dB input control
+10 dB balanced input transformer
+82 dB total

LED READOUT RANGE:
-21 to +6 dBV
(Sub 1, 2, 3, 4, Mon. A & B, Sum & Effects)

CHANNEL & SUB STATUS INDICATOR LED CALIBRATION:
-10 dBV (Green) & +10 dBV (Red)

POWER REQUIREMENTS:
120V AC, 60 Hz, 90W

WEIGHT & DIMENSIONS:
16 Channel: 74 lbs.
38⅜" W × 6¾" H × 29" D
24 Channel: 95 lbs.
50⅜" W × 6¾" H × 29" D

MD®-II MIXERS

Peavey mixers have always been known for quiet, versatile performance. Now, the Peavey MD®-II Series mixers are the quietest ever! A level of "input stage" technology has been developed by Peavey engineers that puts the MD-II Series near the theoretical limit of signal-to-noise (-133 dBV)*, while also providing the first amplification stage with a gain function of 60 dB.

Small details that are very important to the sound engineer have been designed into this new series of mixers: long-throw (100mm) faders allow more travel and ease of "fine tuning" the mix; EQ controls with center detent positioning (a must for rapid adjustment under dim light conditions); channel status LED's aid in the balance of gain/headroom for sound reinforcement and studio applications; transformer-balanced outputs (on the MD®-IIB versions) provide the ultimate in interference rejection when long cable runs are necessary; soft-touch knobs throughout; internal power supply; internal reverb; LED output level arrays; and a console layout offering unparalleled ease of operation and distinctive styling.

The MD-II Series mixers from Peavey. A super combination of features, performance, and versatility in a slim-line package that's as sophisticated as it is affordable!

*(-133 dBV, 150 ohm source impedance, 25° C)

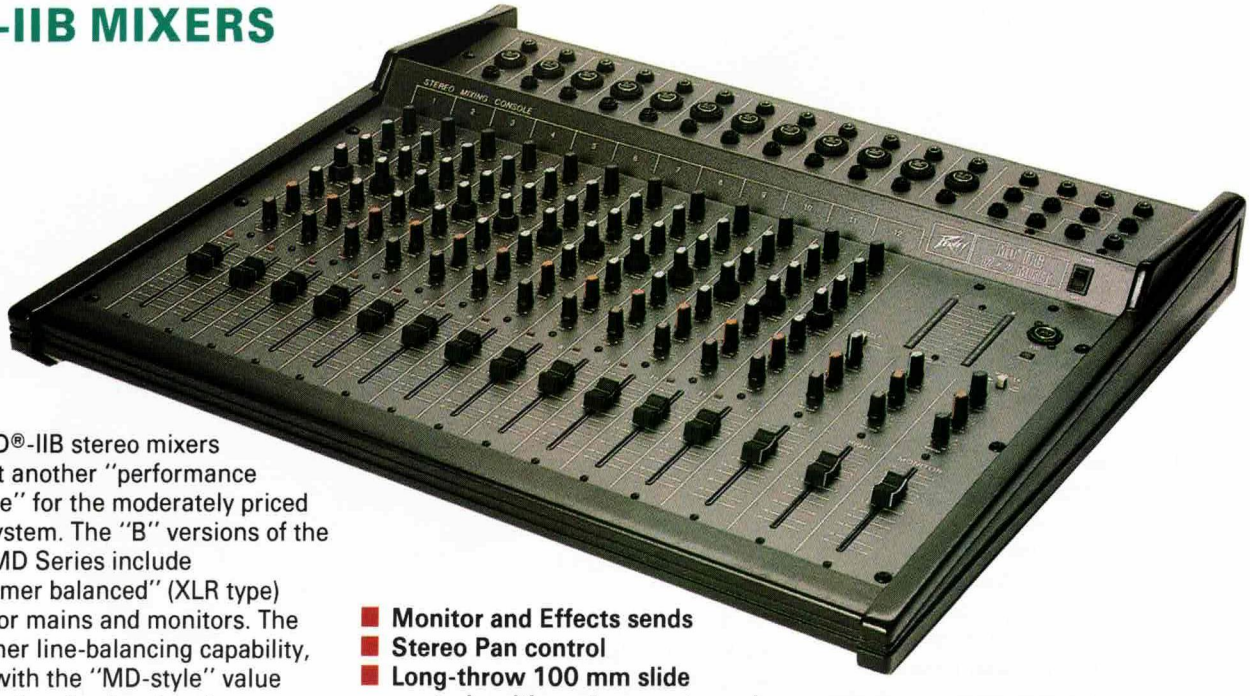
FEATURES:

- **8/12/16 channel versions (MD®-II)**
- **Balanced XLR and balanced ¼" high impedance inputs**
- **Pre EQ Effects patch loop**
- **Input circuitry provides high gain (60 dB) and super low noise**
- **3-band equalization with sweepable midband**
- **Monitor and Effects sends**
- **Stereo Pan control**
- **Long-throw 100mm slide controls with custom contoured, soft-touch control knobs providing ultra-smooth, professional feel and control**
- **Channel limit LED indicator monitors three critical points in the channel for overload condition**

MASTER SECTION FEATURES:

- **Stereo configuration, assignable from each channel**
- **Two switch-assignable, tri-color LED arrays**
- **Left and Right outputs may be used as sub-masters feeding the master output, which is variable via the Master level control**
- **Monitor output**
- **Built-in reverberation**
- **Reverb and Effects to Monitor assignment capability**
- **Reverb and Effects Pan capability**
- **Stereo output circuitry compatible with most recording equipment, and with sufficient range to be utilized as a headphone output**
- **Comprehensive patch panel for maximum flexibility**
- **Socket provided for optional mixer lamp**
- **Distinctive, modern styling**

MD®-IIB MIXERS



The MD®-IIB stereo mixers represent another "performance advantage" for the moderately priced mixing system. The "B" versions of the popular MD Series include "transformer balanced" (XLR type) outputs for mains and monitors. The transformer line-balancing capability, coupled with the "MD-style" value pricing and professional performance characteristics, places the MD-IIB very much in demand for most any sound reinforcement situation.

CHANNEL FEATURES:

- **12/16 channel versions (MD®-IIB)**
- **Balanced XLR and balanced ¼" high impedance inputs**
- **Pre EQ Effects patch loop**
- **Input circuitry provides high gain (60 dB) and super low noise**
- **3-band equalization with sweepable midband**
- **Monitor and Effects sends**
- **Stereo Pan control**
- **Long-throw 100 mm slide controls with custom contoured, soft-touch control knobs providing ultra smooth, professional "feel" and control**
- **Channel "limit" LED indicator monitors three critical points in the channel for overload condition**

MASTER SECTION FEATURES:

- **Stereo configuration, assignable from each channel**
- **Two switch-assignable, tri-color LED arrays**
- **Left and Right outputs may be used as sub-masters feeding the master output, which is variable via the Master level control (all transformer balanced)**
- **Monitor Output (transformer balanced)**
- **Built-in reverberation**
- **Reverb and Effects to Monitor assignment capability**
- **Reverb and Effects Pan capability**
- **Stereo output circuitry compatible with most recording equipment, and with sufficient range to be utilized as a headphone output**
- **Comprehensive patch panel for maximum flexibility**
- **Socket provided for optional mixer lamp**
- **Distinctive, modern styling**

SPECIFICATIONS

MD® II, MD® IIB

All specifications are typical unless otherwise noted.

CHANNEL:
EQUIVALENT INPUT NOISE:
(150 ohm 25° C Theoretical -133 dBV)
(Mic Input to Channel Pre Send)
-133 dBV (150 ohm, 25° C, 60 dB Gain)

FREQUENCY RESPONSE:
+/- 2 dB 20-20,000 Hz all EQ flat

DISTORTION:
Less than .05% at 0 dB Output at 60 dB Gain
Typical .005% at 0 dB Output at 30 dB Gain
(Mic Input to L or R Outputs, EQ flat, Sliders at 0)

COMMON MODE REJECTION RATIO (CMRR):
Greater than 100 dB
(Typically 120 dB)

INPUT IMPEDANCE:
Mic = 8K ohms
Line = 40K ohms
Return = 20K ohms

OUTPUT IMPEDANCE:
Send = 100 ohms

HIGH EQ:
+/- 15 dB minimum at 10 kHz
Center detent flat +/- 2 dB

MID FREQUENCY:
200 Hz to 5 kHz adjustment of Mid Frequency

LOW EQ:
+/- 15 dB minimum at 50 Hz
Center Detent flat +/- 2 dB

MAXIMUM PREAMP GAIN:
60 dB minimum

MINIMUM PREAMP GAIN:
2 dB typical

MAXIMUM CHANNEL GAIN:
(Pan at L or R, Slide at Max, EQ flat)
74 dB

MAXIMUM INPUT LEVEL:
Mic = +13 dBV (4.4V RMS)
Line = +33 dBV (44.7V RMS)
Return = +18 dBV (8V RMS)

MAXIMUM OUTPUT LEVEL:
Send = +18 dBm (100 mV, -20 dBV)
Return = 0 dBV (1.0v RMS)

HEADROOM:
Nominal = 18 dB
Red LED = 0 dB

PAN CHARACTERISTICS:
2 dB down at Mid Position

LED LEVEL:
Red = +18 dBV (8V RMS)

MASTER:
LED METER CALIBRATION:
0 = 0 dBV (1.0V RMS)

NOMINAL OUTPUT LEVEL:
Master = 0 dBV (1.0V RMS)
L & R = 0 dBV (1.0V RMS)
Monitor = 0 dBV (1.0V RMS)
Effects Out: High = 0 dBV (1.0V RMS)
Low: = 12 dBV (.25V RMS)

NOMINAL HEADROOM:
Master = 19 dB
L & R = 19 dB
Monitor = 19 dB
Effects = 19 dB

MAXIMUM OUTPUT LEVEL:
Master = +19.7 dBV (9.7V RMS)
L & R = +19.7 dBV (9.7V RMS)
Monitor = +19.7 dBV (9.7V RMS)
Effects: High = +19.7 dBV (9.7V RMS)
Low = +7.7 dBV (2.42V RMS)

OUTPUT IMPEDANCE:
Master = 100 ohms
L & R = 100 ohms
Monitor = 100 ohms
Effects: High = 1000 ohms
Low = 250 ohms

OUTPUT NOISE:
MD II® 8 CHANNEL:
-98 dBV (Residual); -91 dBV (Bus); -78 dBV (Nominal)
MD II® & MD IIB® 12 CHANNEL:
-98 dBV (Residual); -90 dBV (Bus); -77 dBV (Nominal)
MD II® 16 CHANNEL:
-98 dBV (Residual); -88 dBV (Bus); -76 dBV (Nominal)

EFFECTS RETURN INPUT IMPEDANCE:
120K ohms

EFFECTS RETURN GAIN:
13 dB

STEREO OUT:
Stereo 8 ohm to 200 ohm nominal
Tip = Left, Ring = Right, Sleeve = Ground
500 mW total power
Less than 1% distortion

POWER CONSUMPTION
MD II = 120V AC 60 Hz, 25W Max (Domestic)

WEIGHT & DIMENSIONS:
MD® II 8 CHANNEL: 24 lbs.
20⅛" W × 5" H × 25⅜" D
MD® II 12 CHANNEL: 29 lbs.
27" W × 5" H × 25⅜" D
MD® II 16 CHANNEL: 36 lbs.
32¾" W × 5" H × 25⅜" D
MD® IIB 12 CHANNEL: 32 lbs.
27" W × 5" H × 25⅜" D
MD® IIB 16 CHANNEL: 36 lbs.
32¾" W × 5" H × 25⅜" D

MS™ MIXERS

Available in 16- and 24-channel versions, the MS™ Series mixers from Peavey represent new levels of sophistication in mixing consoles. This exciting series embodies all the features requested by today's sound engineers. These features are integrated into a console layout offering unparalleled ease of operation and distinctive styling, and are realized through the implementation of the latest generation semiconductors and innovative circuit design.

While these versatile mixers make an excellent choice for live sound reinforcement as part of a portable PA system, they are equally at home in essentially any permanent installation application.

An impressive array of features and performance advantages includes:

FEATURES:

- **48-volt phantom power (switch selectable)**
- **Input circuit utilizing discrete low-noise transistors to provide 60 dB input gain and super low noise approaching the theoretical minimum**
- **Equalization circuitry featuring sweepable (semi-parametric) mids, with wider frequency range than conventional "mid shift" controls**
- **Two Monitor and two Effects Send per channel**
- **PFL (Pre Fade Listen) solo functions**
- **Long throw (100mm) sliders with custom-contoured, soft-touch control knobs complement the overall layout which presents new levels of user-friendly functionality**
- **Full channel-patching capability and comprehensive Master patch panel for total flexibility**
- **Built-in Reverb**
- **Built-in Electronic Delay**
- **Built-in variable electronic crossover (18 dB/octave)**
- **RIAA Phono inputs**
- **Four fully patchable 9-band, one octave graphic equalizers (ISO centers)**
- **Assignment capability of Reverb, Delay, and Effects Returns to Monitor A & B buses**
- **Transformer balanced outputs for Mains and Monitors, each fully independent and patchable to any output port**
- **Master level control and output provides Mono combination of Left and Right Mains**
- **Mixer lamp socket (ML-2 gooseneck lamp optional)**

SPECIFICATIONS
MS™ Mixer

All specifications are typical unless otherwise noted.

CHANNEL EQUIVALENT INPUT NOISE:
(150 ohm 25ºC Theoretical -133 dBV)
(Mic Input to Channel Pre Send)
-133 dBV (150 ohm, 25ºC, 60 dB Gain)

FREQUENCY RESPONSE:
+2 dB 20-20,000 Hz all EQ flat

DISTORTION:
Less than 0.5% at 0 dB Output at 60 dB Gain
Typical .003% at 0 dB Output at 30 dB Gain
(Mic Input to L or R Outputs, EQ flat, Sliders at 0)

INPUT IMPEDANCE:
Mic = 8K ohms
Line = 40K ohms
Return = 20K ohms

OUTPUT IMPEDANCE:
Send = 100 ohms

HIGH EQ:
+15 dB at 10 kHz minimum
Center Detent flat +2 dB

MID EQ:
+15 dB at selected frequency
Center Detent flat +2 dB

MID FREQUENCY:
200 Hz to 4 kHz adjustment of Mid Frequency

LOW EQ:
+15 dB at 50 Hz minimum
Center Detent flat +2 dB

MAXIMUM PREAMP GAIN:
60 dB minimum

MINIMUM PREAMP GAIN:
2 dB typical

MAXIMUM CHANNEL GAIN:
(Pan at L or R, Slide at Max, EQ flat)
74 dB

MAXIMUM INPUT LEVEL:
Mic = +16 dBV (6.3V RMS)
Line = +36 dBV (60V RMS)
Return = +18 dBV (8V RMS)

MAXIMUM OUTPUT LEVEL:
Send = +18 dBV (8V RMS)

NOMINAL INPUT LEVEL:
Mic = 18 dBm (100 mV, -20 dBV)
Return = 0 dBV (1.0V RMS)

HEADROOM:
Nominal = 18 dB
Red LED = 8 dB

LED LEVEL:
Green = -10 dBV (.32V RMS)
Red = +10 dBV (3.2V RMS)

MASTER:
LED MASTER CALIBRATION:
0 = 0 dBV (1.0V RMS)

NOMINAL OUTPUT LEVEL:
Master = +0 dBV (1.0V RMS)
L & R = +0 dBV (1.0V RMS)
Monitor A & B = +0 dBV (1.0V RMS)
Effects A & B: High = 0 dBV (1.0V RMS)
Low = -12 dBV (.25V RMS)

MAXIMUM OUTPUT LEVEL:
Master = +19.5 dBV (9.5V RMS, +21.5 dBV)
L & R = +19.5 dBV (9.5V RMS, +21.5 dBV)
Monitor A & B = 19.9 dBV (9.5V RMS, +21.5 dBV)
Effects A & B: High = 18 dBV (9.0V RMS, +20 dBV)
Low = 6 dBV (2.0V RMS, +8 dBV)

EFFECTS A & B RETURN INPUT IMPEDANCE:
80K ohms

EFFECTS A & B RETURN GAIN:
16 dB Max.

PFL AUX:
Tip = PFL Signal a 1V RMS Nom
Ring = PFL Switch Signal
(Grounding activates PFL)

HEADPHONE:
Stereo 8 ohm to 200 ohm nominal
Tip = Left, Ring = Right, Sleeve = Ground
500 mW total power
Less than 1% distortion

GRAPHIC EQUALIZERS:
(All sliders flat, 1.0V RMS unless noted)

FILTER BANDWIDTH:
1 Octave

FILTER FREQUENCIES:
63, 125, 250, 500, 1K, 2K, 4K, 8K, 16 kHz
(ISO Stds.)

FILTER Q:
1.57

MAXIMUM BOOST & CUT:
+12 dB

DISTORTION (THD):
.05% Maximum

FREQUENCY RESPONSE:
5 Hz to 40 kHz +1 dB

RIAA PREAMP
INPUT IMPEDANCE:
47K ohms

NOMINAL INPUT:
12mV RMS at 1 kHz

ELECTRONIC CROSSOVER
CROSSOVER FREQUENCY:
500 Hz, 800 Hz, or 1200 Hz
(Switch Selectable)

FILTER SLOPE:
18 dB per Octave

FILTER TYPE:
High & Low = Butterworth
High (Pad and EQ) EQ = Modified Butterworth
(Mid Frequency Pad with High Frequency EQ)

ELECTRONIC DELAY
DELAY TIME:
Max = 185 ms
Min = 13 ms

FREQUENCY RESPONSE:
20-20,000 Hz Max
High Frequency limit depends on delay time

POWER CONSUMPTION:
MS = 120V AC 60 Hz, 90W Max.

WEIGHT & DIMENSIONS:
MS™ 16 CHANNEL: 43 lbs.
36¼" W × 8⅛" H × 29¼" D
MS™ 24 CHANNEL: 58 lbs.
48½" W × 8⅛" H × 29¼" D

SRC™ 421

The SRC™ 421 is a "full-function," four-output mixer with a combination of features, performance, and versatility rivaling consoles at twice the price.

The 421 is a "sleek machine" with "slim-line" styling and very compact control panel layout. The input stage features 60 dB of gain while maintaining a truly unbelievable -133 dBV noise spec. The mix-down capability is typically assignable to any or all submasters from the channels and the four subs mix into stereo outputs (L&R). A monaural output is available with the Master Output.

A channel status LED has been included with the 421 to monitor the gain/headroom at three critical points along the signal path. The checkpoints are Pre EQ, Post EQ, and Post Fader. The status LED will flash at approximately 3 dB before clipping of the channel preamp occurs.

Mixing sound successfully (for "live" or "recording") requires a skilled mix engineer and a mixing console with the necessary features. The SRC 421 has all these features. Sound engineers will certainly be able to do their best mix with three-band EQ with sweepable Mid, four sub assignments, two Effects Sends and Returns, one Auxiliary Send (Pre or Post), 100 mm long-throw faders, PFL/headphone capability, Left/Right and Master outputs, and four LED ladder output arrays!!

FEATURES:

- **16/24 channel versions**
- **Balanced XLR and unbalanced High Z impedance inputs**
- **Pre EQ Send and Return patch**
- **60 dB input gain**
- **-133 dBV signal-to-noise**
- **3-band EQ w/sweepable Mid**
- **Auxiliary Send (Pre or Post EQ)**
- **Two Effects Sends**
- **Pan Controls**
- **Channel Limit LED**
- **PFL**
- **Assign switches for L/R, 1/2, 3/4**
- **100mm long-throw faders**
- **48V phantom power (switchable)**
- **Four submasters**
- **Left and Right masters (stereo)**
- **Effects A and B masters**
- **Auxiliary Master Level**
- **Stereo Output and Level (Pre L/R masters)**
- **Master output (sum of L and R)**
- **PFL Master Level**
- **Headphone jack**
- **Four 10-segment LED arrays**
- **Two lamp sockets (XLR)**
- **Internal power supply**

SPECIFICATIONS

SRC™ 421

All specifications are typical unless otherwise noted.

CHANNEL:
EQUIVALENT INPUT NOISE:
-133 dBV (150 ohm, 25ºC., 60 dB Gain)

FREQUENCY RESPONSE:
+/- 2 dB 20-20,000 Hz all EQ Flat

DISTORTION:
Less than .05% @ 0 dB Output 60 dB Gain
Typical .003% @ 0 dB Output 30 dB Gain
(Mic input to L or R outputs, EQ flat, Sliders at 0)

COMMON MODE REJECTION RATIO (CMRR):
Greater than 100 dB typical

INPUT IMPEDANCE:
Mic = 8K ohms
Line = 40K ohms
Pre Return = 20K ohms
Post Return = 2K ohms

HIGH EQ:
+/- 15 dB @ 10 kHz Minimum
Center Detent flat +/- 2 dB

MID EQ:
+/- 15 dB @ Selected Frequency

MID FREQUENCY:
200 Hz to 5 kHz adjustment of Mid Frequency

LOW EQ:
+/- 15 dB @ 50 Hz Minimum
Center Detent flat +/- 2 dB

MAXIMUM PREAMP GAIN:
60 dB Minimum

MINIMUM PREAMP GAIN:
2 dB

MAXIMUM CHANNEL GAIN:
70 dB
(Pan at L or R, Slider @ Max, EQ flat)

MAXIMUM INPUT LEVEL:
Mic = +16 dBV (6.3V RMS)
Line = +36 dBV (60V RMS)
Pre Return = +18 dBV (8V RMS)
Post Return = +18 dBV (8V RMS)

MAXIMUM OUTPUT LEVEL:
Pre Send = +18 dBV (8V RMS)
Post Send = +18 dBV (8V RMS)

NOMINAL INPUT LEVEL:
Mic = -20 dBV (100 mV, -18 dBu)
Line = 0 dBV (1V RMS)
Pre Return = 0 dBV (1.0V RMS)
Post Return = 0 dBV (1.0V RMS)

HEADROOM:
Nominal = 18 dBV
Red LED = 3 dBV

PAN CHARACTERISTICS:
2 dB down @ Mid Position

LED LEVEL:
Red = +15 dBV (5.62V RMS)

MASTER:
LED METER CALIBRATION:
0 = 0 dBV (1.0V RMS)

NOMINAL OUTPUT LEVEL UNBALANCED:
Master = +0 dBV (1.0V RMS)
L & R = +0 dBV (1.0V RMS)
Auxiliary = +0 dBV (1.0V RMS)
Effects A & B = +0 dBV (1.0V RMS)

NOMINAL OUTPUT LEVEL BALANCED:
Master = +6 dBV (2.0V RMS)
L & R = +6 dBV (2.0V RMS)
Auxiliary = +6 dBV (2.0V RMS)

NOMINAL HEADROOM:
Master = 19 dB (Balanced and Unbalanced)
L & R = 19 dB (Balanced and Unbalanced)
Auxiliary = 19 dB (Balanced and Unbalanced)
Effects A & B = 19 dB

MAXIMUM OUTPUT LEVEL UNBALANCED:
Master = +19.5 dBV (9.5V RMS, +21.5 dBu)
L & R = +19.5 dBV (9.5V RMS, +21.5 dBu)
Auxiliary = +19.5 dBV (9.5V RMS, +21.5 dBu)
Effects A & B = +18 dBV (9V RMS, +20 dBu)

MAXIMUM OUTPUT LEVEL BALANCED:
Master = +25.5 dBV (18.8V RMS, +27.5 dBu)
L & R = +25.5 dBV (18.8V RMS, +27.5 dBu)
Auxiliary = +25.5 dBV (18.8V RMS, +27.5 dBu)

OUTPUT IMPEDANCE:
Master = 100 ohms (Balanced and Unbalanced)
L & R = 100 ohms (Balanced and Unbalanced)
Auxiliary = 100 ohms (Balanced and Unbalanced)
Effects A & B = 100 ohms

OUTPUT NOISE:
SRC™ 16 CHANNEL:
Residual: -96 dBV (L & R Sliders down)
Bus: -91 dBV (All Channel Sliders down, Effects Return Down, all Pan at middle)
Nominal: -81 dBV (All Channels at 30 dB Gain, 150 ohm input, EQ Flat, Pan Middle, Sliders at 0, all Assigns at L & R, Effects Returns down)
SRC™ 24 CHANNEL:
Residual: -96 dBV (L & R Sliders down)
Bus: -88 dBV (All Channel Sliders down, Effects Returns Down, all Pan at middle)
Nominal: -78 dBV (All Channels at 30 dB Gain, 150 ohm Input, EQ flat, Pan Middle, Sliders at 0, all Assigns at L & R, Effects Returns down)

EFFECTS A & B RETURN INPUT IMPEDANCE:
100K ohms

EFFECTS A & B RETURN GAIN:
16.5 dB Max

AUXILIARY RETURN GAIN:
0 dB
(Master, L, R, AUX)

PFL AUXILIARY:
Tip = PFL Signal @ 1V RMS Nominal
Ring = PFL Switch Signal (Grounding Activates PFL)

HEADPHONE:
Stereo 8 ohm to 200 ohm nominal
Tip = Left, Ring = Right, Sleeve = Ground
500 mW Total Power
Less than 1% Distortion

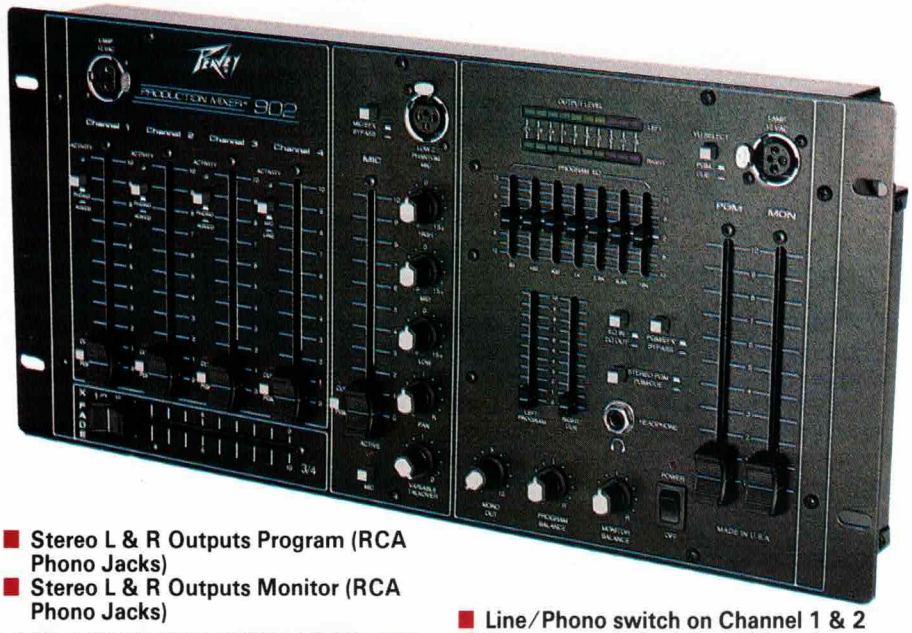
POWER CONSUMPTION:
120V AC, 60 Hz, 30W

WEIGHT & DIMENSIONS:
SRC™ 16 CHANNEL: 43 lbs.
36¼" W × 5" H × 25⅜" D
SRC™ 24 CHANNEL: 57 lbs.
48¼" W × 5" H × 25⅜" D

PRODUCTION MIXER™ 502 and 902

These highly specialized mixers have been given some outstanding characteristics and quality attritubes not usually found on typical disco mixing products. The control faders are 100mm studio quality devices that have a precise, silky feel about them that's very different from any other mixer of this type. There are flashing activity lights that monitor beat activity on channels one and two, so you can get music beats synchronized visually and "cross fade ready" by looking at the 502 front panel instead of using headphones.

The 902 is intended for applications utilizing more complex source material than the 502, and offers more control and additional patching capability. With its nine inputs on five independent channels, this mixer will handle even the most complex prerecorded dance music audio sources in addition to the normal two-deck requirements. The additional inputs and channels plus variable talkover on this mixer will become indispensable facilities.



PRODUCTION MIXER™ 902 FEATURES:

- Nine inputs
- Five independent channels
- Pro-quality stereo 100mm sliders (each channel)
- Activity LED's (each channel except mic channel)
- Blinking cue LED (each channel)
- Cue switch (each channel)
- Line/Phono switch (channel 4)
- 100mm stereo crossfade slider (between channels 1 & 2 and 3 & 4)
- 3-band EQ on mic channel
- Low Z XLR Mic Input (phantom powered)
- -20 dB to 0 dB variable talkover
- Mic Effects Bypass
- Two 10-segment LED arrays (switchable PGM or CUE)
- Two XLR lamp sockets (12V AC)
- 7-band Stereo Graphic EQ
- EQ In/Out switch
- Program Effects Bypass
- Two 45mm sliders for headphone control-L/program, R/CUE
- Headphone switch for Stereo PGM, Mono PGM/CUE
- Headphone jack
- Pan controls for program and monitor

REAR PANEL:

- Mono Output
- Phono and line input jacks (channels 1-4) (RCA)
- ¼" Mic Input on channel 5 (mic channel)
- Effects Send and Return on Program (RCA Phono Jacks)
- Effects Send and Return on Mic Channel 5 (RCA Phono Jacks)
- Stereo L & R Outputs Program (RCA Phono Jacks)
- Stereo L & R Outputs Monitor (RCA Phono Jacks)

PRODUCTION MIXER™ 502 FEATURES:

- 5 inputs
- 3-channel mixing system
- Stereo output
- L & R, line and phono inputs on program channels 1 & 2
- High impedance input on mic channel (3)
- XLR, Low Z mic input on front panel (channel 3)
- Activity LED channels 1 & 2
- Cue LED on all channels
- Line/Phono switch on Channel 1 & 2
- Stereo crossfade slider (100mm)
- 100mm stereo sliders on all channels
- Mic Activate switch on Channel 3
- 100mm monitor and program master sliders
- Full headphone capability for stereo program and cue
- 7-band stereo graphic equalizer
- (2) 10-segment LED arrays—switchable to program or cue output
- Rack-mountable
- 3-band EQ on mic channel (1)

SPECIFICATIONS	PRODUCTION MIXER™ 902	PRODUCTION MIXER™ 502
PHONO INPUTS:	Input Sensitivity: -46 dBV (5 mV) Input Impedance: 47K ohms Max Input Level: -23.7 dBV (65 mV) at 1 kHz	Input Sensitivity: -46 dBV (5 mV) Input Impedance: 47K ohms Max Input Level: -23.7 dBV (65 mV) at 1 kHz
LINE INPUTS:	Input Sensitivity: -9.1 dBV (.35V) Input Impedance: 47K ohms Max Input Level: +15 dBV (5.6V) at 1 kHz	Input Sensitivity: -9.1 dBV (.35V) Input Impedance: 47K ohms Max Input Level: +15 dBV (5.6V) at 1 kHz
MICROPHONE INPUT (LOW Z):	Input Sensitivity: -40 dBV (10 mV) Input Impedance: 3.3K ohms Max Input Level: -10.75 dBV (.29V) at 1 kHz	Input Sensitivity: -40 dBV (10 mV) Input Impedance: 3.3K ohms Max Input Level: -10.75 dBV (.29V) at 1 kHz
MICROPHONE INPUT (HIGH Z):	Input Sensitivity: -22.5 dBV (75 mV) Input Impedance: 220K ohms Max Input Level: -4 dBV (1.6V) at 1 kHz	Input Sensitivity: -22.5 dBV (75 mV) Input Impedance: 220K ohms Max Input Level: -4 dBV (1.6V) at 1 kHz
MICROPHONE TALKOVER:	0 to 20 dB adjustable attenuation with mic "active" switch enabled	-6 dB with mic "active" switch enabled
FREQUENCY RESPONSE:	Phono Inputs: Equalized to RIAA, 20 Hz to 20 kHz Line Input: 30 Hz - 30 kHz, +0/-3 dB Mic Inputs: 30 Hz - 30 kHz, +0/-3 dB Headphone: 40 Hz - 20 kHz, +0/-3 dB	Phono Inputs: Equalized to RIAA, 20 Hz to 20 kHz Line Input: 30 Hz - 30 kHz, +0/-3 dB Mic Inputs: 30 Hz - 30 kHz, +0/-3 dB Headphone: 40 Hz - 20 kHz, +0/-3 dB
SIGNAL TO NOISE RATIO:	Phono (10 mV at 1 kHz): 80 dB Line (-10 dBV at 1 kHz): 80 dB THD: .03% (40 Hz - 20 kHz at -6 dBV)	Phono (10 mV at 1 kHz): Greater than 80 dB Line (-10 dBV at 1 kHz): Greater than 80 dB THD: Greater than 0.03% (40 Hz - 20 kHz at -6 dBV)
PROGRAM/MONITOR EQ:	7-Band master EQ with bypass switch, 30mm stereo sliders, -12/+12 dB peak/notch filters, center frequencies at 63 Hz, 160 Hz, 400 Hz, 1 kHz, 2.5 kHz, 6.3 kHz, 16 kHz	7-Band master EQ with bypass switch, 30mm stereo sliders, -12/+12 dB peak/notch filters, center frequencies at 63 Hz, 160 Hz, 400 Hz, 1 kHz, 2.5 kHz, 6.3 kHz, 16 kHz
MICROPHONE EQ:	Low: +/-15 dB shelving filter at 40 Hz Mid: +/-15 dB peak/notch filter at 600 Hz High: +/-15 dB shelving filter at 15 kHz	Low: +/-15 dB shelving filter at 40 Hz Mid: +/-15 dB peak/notch filter at 600 Hz High: +/-15 dB shelving filter at 15 kHz
MAX OUTPUT LEVEL:	+18.1 dBV (8V)	+18.1 dBV (8V)
POWER REQUIREMENTS:	16.5V AC, 1A external power supply	16.5V AC, 1A external power supply
WEIGHT & DIMENSIONS:	13 lbs 19" W - 8⅜" H - 4" D	10 lbs 19" W - 7" H - 4⅛" D

701R™

Total "quality" in rack-mount convenience! The 701R offers exceptional control, with functions and features typically found only on larger, more expensive mixing consoles. The equalization is 4-band fixed and all XLR inputs and outputs are transformer balanced for unmatched interference rejection. Vocals, keyboards, speech, or general sound reinforcement... and in stereo or mono... The high-performance mixer for your rack.

CHANNEL FEATURES:

- **High Z and Low Z balanced inputs**
- **Channel patch in/out jack**
- **Variable input gain**
- **Pre EQ Monitor Send**
- **Post EQ Effects Send**
- **Active 4-band equalization**
- **Pan control**
- **Calibrated rotary level control**
- **Channel overload LED indicator**
- **RIAA equalized phono inputs selectable to channels 6 & 7**

MASTER FEATURES:

- **Calibrated level controls for Sub B (left), Sub A (right), Sum and Monitor**
- **Built-in reverb assignable to Sub A, Sub B, and Monitor**
- **Effects Return assignable to Sub A, Sub B, and Monitor**
- **Stereo Out jack with level control**
- **Two tri-color LED arrays selectable to Sub A or Sum, Sub B or Monitor**
- **Balanced XLR outputs for Sub A, Sub B, Sum, and Monitor**
- **Auxiliary inputs for Sub A, Sub B, Sum, Monitor and Effects**
- **Effects Send and Return**
- **Reverb footswitch jack**

SPECIFICATIONS
701R™

All specifications are typical unless otherwise noted.

CHANNEL MICROPHONE INPUTS:
Mic Impedance: Low Z 600 ohms balanced
Nominal Input Level: -26 dBM, 40mV RMS
Minimum Input Level: -42 dBM, 6mV RMS
Maximum Input Level: +8 dBM, 2V RMS

CHANNEL LINE (HIGH Z MIC) INPUTS:
Line Impedance: High Z 50K ohms, unbalanced
Nominal Input Level: -14 dBV, 200 mV RMS
Minimum Input Level: -30 dBV, 30 mV RMS
Maximum Input Level: +30 dBV, 30V RMS

CHANNEL RETURNS AND AUXILIARY INPUTS:
Line Impedance: High Z 33K ohms unbalanced
Designed Input Level: 0 dBV, 1V RMS

STEREO (RIAA) PHONO INPUTS:
Line Impedance: 47K ohms
Nominal Input Level: 12mV RMS @ 1 kHz

EFFECTS RETURN INPUT:
Line Impedance: High Z 100K ohms unbalanced
Nominal Input Level: 0 dBV, 1V RMS
Minimum Input Level: -14 dBV, 0.2V RMS
Maximum Input Level: +6 dBV, 2V RMS

SUB A, SUB B, MONITOR & SUM BALANCED OUTPUTS:
Load Impedance: 600 ohms or greater
Nominal Output: 0 dBV, 1V RMS
Maximum Output: +18 dBV, 8V RMS into 50K ohms load
16 dBM, 5V RMS into 600 ohms load

SUB A, SUB B, MONITOR, SUM & EFFECTS (HIGH LEVEL) UNBALANCED OUTPUTS:
Load Impedance: 600 ohms or greater
Nominal Output: 0 dBV, 1V RMS
Maximum Output: +18 dBV, 8V RMS into 50K ohms load
+16 dBM, 5V RMS into 600 ohms load

EFFECTS (LOW LEVEL) UNBALANCED OUTPUT:
Load Impedance: 10K ohms or greater
Nominal Output: -12 dBV, 0.25V RMS
Maximum Output: +6 dBV, 2V RMS

The following specs measured with a nominal input gain setting of +14 dB all channels, all levels set at 0 dB, all EQ set flat, all Low Z inputs terminated with 600 ohms, all High Z inputs and all outputs terminated with 47K ohms

FREQUENCY RESPONSE:
(Any in/out combination with 1V RMS output)
+0, -2 dB, 20 Hz to 30 kHz

SYSTEM HUM & NOISE:
-84 dBV (High Z line inputs)
(All channels on) -80 dBV (Low Z mic inputs)

EQUIVALENT INPUT NOISE:
(20 Hz - 20 kHz, 250 ohms) -126 dBV

OVERALL DISTORTION:
(Any in/out combination, 20 Hz - 20 kHz, 1V RMS) Less than .05% THD, TYP below .01%

EQUALIZATION:
+/- 15 dB 60 Hz & 15 kHz, shelving
+/- 15 dB 400 Hz & 3 kHz, peak/notch

CROSSTALK:
Greater than 50 dB, 1 kHz

MAX. AVAILABLE GAIN:
+14 dB Sum Control
+14 dB Sub Control
+14 dB Channel Control
+30 dB Input Control
+14 dB Bal. Input Circuit
+86 dB Total

LED READOUT RANGE:
-21 to +6 dBV
(Switchable Sub A/Sum, Sub B/Monitor)

CHANNEL STATUS INDICATOR LED CALIBRATION:
+10 dBV (Red)

POWER REQUIREMENTS:
120V AC, 60 Hz, 20W (Domestic)

WEIGHT & DIMENSIONS:
14 lbs.
19" W × 12⅜" H × 3⅝" D

LINEMIX™ 8 LINE MIXER

The new Peavey Linemix™ 8 provides real solutions to applications requiring additional input channels and keeps the line level source control close to the musicians.

This useful high quality Line Mixer features eight line level inputs each having its own mute button, level and pan control, and two AUX sends in a dual concentric format. Two AUX returns are provided with individual level and pan controls, as are Master Left and Right outputs with independent volume control and a stereo input jack for feeding signals direct to Left and Right bus. All this in two rack spaces!

In short, all the features needed to make the job of "fanning in" line sources to a stage or recording mixer a simple, pleasurable, "no problem" job!

FEATURES:

- **Eight line level inputs**
- **Each input has its own mute button, level and pan control, and two AUX sends in a dual concentric format**
- **Each of the two AUX returns has its own level and pan control**
- **Master Left and Right outputs have their own level controls**
- **Discrete transistor headphone amplifier with its own independent volume control**
- **Stereo input jack for feeding signals direct to Left and Right bus**
- **2 I.U. × 19" steel EIA rack-mount package**

SPECIFICATIONS
Linemix™ 8

TOTAL HARMONIC DISTORTION:
.01 20 Hz/20 kHz

SIGNAL TO NOISE:
86 dB below 1V unweighted

FREQUENCY RESPONSE:
+0/-1 dB 20 Hz/20 kHz

AVAILABLE GAIN:
+10 dB

HEADPHONE FREQUENCY RESPONSE:
+0/-2 dB 20 Hz - 20 kHz

OUTPUT:
75 mW into 8 ohms @ .15% THD
110 mW into 600 ohms @ .004% THD

WEIGHT & DIMENSIONS:
8 lbs.
19" W × 3½" H × 8¼" D

PLM™ 8128 PROGRAMMABLE LINE MIXER

This is the mixer that musicians and home recording enthusiasts everywhere have been waiting for. The Peavey PLM™ 8128 has the features, the capabilities, the automated programmable facilities, and the rack-mount convenience that combine to make it the definitive line level mixer that will make all other line mixing systems obsolete.

The PLM 8128 has total automation capability with fully programmable channel parameters, complete MIDI capability, and eight input channels (expandable to thirty-two channels using the compatible expansion unit). It only takes up two units of rack space, has three effects sends per channel, a choice of pre- or post-selectable monitor send on each channel, and programmable channel mute and pan.

With the PLM 8128 you can solo each channel, listen to the material via the adjustable headphone output, and examine the status of the mix on the unit's prominent 40-character-by-2-line back-lit LCD display. Through the use of MIDI continuous controller parameters, the unit can be fully automated for full integration in any MIDI controlled studio mix-down situation. Parameter adjustment and programming is facilitated via increment/decrement buttons, or values may be quickly dialed in with a few turns of the "alpha" dial.

FEATURES:

- **Programmable remote MIDI or front panel-operated 8-channel line mixer**
- **Total automation capability with fully programmable channel parameters**
- **Three effects sends per channel**
- **Choice of pre- or post-selectable monitor send on each channel**
- **Programmable channel mute and pan**
- **Expandable to 32 channels using PLM™ 8128E 8-channel modules**
- **MIDI In/MIDI Out ports**
- **Balanced XLR inputs on channels 1 and 2**
- **¼" inputs on all eight channels with selectable sensitivity**
- **Complete patch bay**
- **Stereo outputs**
- **Control interface connectors for the optional eight channel modules**
- **One I.U. expansion module**

SPECIFICATIONS
PLM™ 8128

CHANNEL INPUT (-20 dBV):

IMPEDANCE:
¼" Input: 10K ohms
XLR Input: 2K ohms

NOMINAL INPUT LEVEL:
¼" Input: -10 dBV (300 mV RMS)
XLR Input: -20 dBV (100 mV RMS)

MINIMUM INPUT LEVEL:
¼" Input: -22 dBV (80 mV RMS)
XLR Input: -32 dBV (25 mV RMS)

MAXIMUM INPUT LEVEL:
¼" Input: -3 dBV (700 mV RMS)
XLR Input: -13 dBV (225 mV RMS)

CHANNEL INPUT (+4 dBV):
IMPEDANCE:
¼" Input: 2K ohms
XLR Input: 2K ohms

NOMINAL INPUT LEVEL:
¼" Input: 0 dBV (1V RMS)
XLR Input: -10 dBV (320 mV RMS)

MINIMUM INPUT LEVEL:
¼" Input: -10 dBV (320 mV RMS)
XLR Input: -20 dBV (100 mV RMS)

MAXIMUM INPUT LEVEL:
¼" Input: +8 dBV (2.5V RMS)
XLR Input: -2 dBV (800 mV RMS)

FREQUENCY RESPONSE:
20 Hz to 10 kHz, +/- 2 dB

HUM AND NOISE:
All levels @ 0: -95 dBV
1 Channel @ 75, Master @ 7: -80 dBV

BUS SENDS (EFFECTS 1-2-3, MONITOR, SOLO, MAIN LEFT/RIGHT):
Load Impedance: 10K ohms or greater
Nominal Output Level: +4 dBV, 1.6V RMS

BUS (AUX) INPUTS (EFFECTS 1-2-3, MONITOR, SOLO, MAIN LEFT/RIGHT):
Impedance: 10K ohms
Nominal Input Level: +4 dBV, 1.6V RMS

EFFECTS RETURNS (1-2-3):
Impedance: 10K ohms
Nominal Input Level: +4 dBV, 1.6V RMS

WEIGHT & DIMENSIONS:
16 lbs.
19" W × 3½" H × 15⅛" D

PLM™ 8128E EXPANSION MODULE

The PLM™ 8128E is the 8-channel expansion module for the PLM 8128. It patches into the auxiliary inputs of, and is controlled by, the PLM 8128 main unit.

FEATURES:

- **Full digital interface with PLM™ 8128**
- **Assign, Channel, Mix, Solo, and Mute buttons**
- **Eight channel overload indicators**
- **Eight ¼" channel inputs**
- **-20 dBV or +4 dBV input sensitivity switches**
- **Effects, monitor, and main left/right outputs**
- **Auxiliary inputs**
- **Control Interface In and Thru connectors**
- **Standard 19" rack-mountable**
- **1 I.U. chassis height**

SPECIFICATIONS
PLM™ 8128E

CHANNEL INPUT (-20 dBV):

IMPEDANCE:
10K ohms

NOMINAL INPUT LEVEL:
-10 dBV (300 mV RMS)

MINIMUM INPUT LEVEL:
-22 dBV (80 mV RMS)

MAXIMUM INPUT LEVEL:
-3 dBV (700 mV RMS)

CHANNEL INPUT (+4 dBV):
IMPEDANCE:
2K ohms

NOMINAL INPUT LEVEL:
0 dBV (1V RMS)

MINIMUM INPUT LEVEL:
-10 dBV (320 mV RMS)

MAXIMUM INPUT LEVEL:
+8 dBV (2.5V RMS)

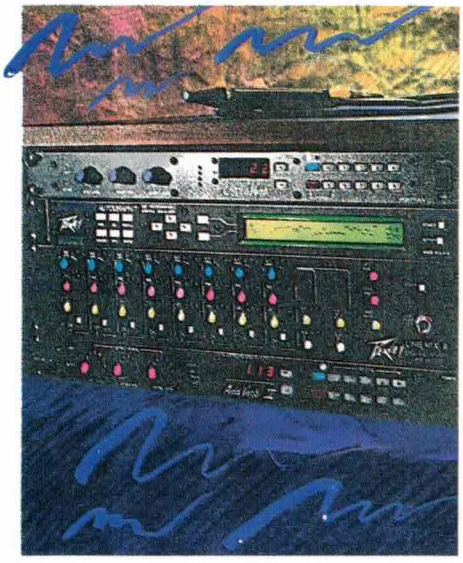
FREQUENCY RESPONSE:
20 Hz to 10 kHz, +/- 2 dB

HUM AND NOISE:
All levels @ 0: -95 dBV
1 Channel @ 75, Master @ 7: -80 dBV

BUS SENDS (EFFECTS 1-2-3, MONITOR, SOLO, MAIN LEFT/RIGHT):
Load Impedance: 10K ohms or greater
Nominal Output Level: +4 dBV, 1.6V RMS

BUS (AUX) INPUTS (EFFECTS 1-2-3, MONITOR, SOLO, MAIN LEFT/RIGHT:
Impedance: 10K ohms
Nominal Input Level: +4 dBV, 1.6V RMS

WEIGHT & DIMENSIONS:
13 lbs.
19" W × 1¾" H × 14⅜" D



UNIVERB™ II

The UniVerb™ II has 128 exciting stereo reverb effects, from small room to large, bright hall effects, including gated and reverse reverb sounds. Each of the 128 reverb sounds are processed in pure, totally natural sounding stereo and the "dry"/reverb ratio is easily adjustable by the Effect Mix control on the front panel.

The UniVerb II has its effects made up as banks. Each bank holds 16 different settings. Bank 1 consists of different small reverbs; Bank 2 stores medium reverbs; Bank 3 features large reverbs; Bank 4 stores extra large reverb effects; Bank 5 delivers gated and reverse gated reverbs; Bank 6 holds delays; Bank 7 has Left/Right stereo echoes; and Bank 8 has facilities to provide the new Peavey multi-effects, which are set algorithms of special echo effects and reverb plus echo combinations. Remote bypass capability is provided for all effects and may be simply accessed by an external footswitch.

Signal Processors

FEATURES:

- **128 exciting stereo natural reverb effects with 16-Bit processing**
- **The industry standard in digital reverb units by our latest developments in VLSI (Very Large Scale Integrated) technology and RISC (Reduced Instruction Set Computer) architecture**
- **Unique combination of high technology, high performance, "user-friendly" operation, and true stereo capability**
- **The reverb effects are divided into eight banks of 16 effects each.**
- **Remote bypass capability**
- **Mono signals in are processed to stereo reverb. Stereo signals are processed in stereo**
- **Left and right inputs and outputs; the left input is used as the input for mono signals**
- **Single rack space chassis**

SPECIFICATIONS

UniVerb™ II

REVERBERATION SETTINGS:
32 Reverb Positions:
2 Bypass Settings
13 Warm Reverbs
13 Bright Reverbs
2 Gated Reverbs
2 Reverse Reverbs

FREQUENCY RESPONSE:
Dry Signal: 20 Hz to 20 kHz
Effect Signal: 20 Hz to 11 kHz

QUANTIZATION:
16-Bit Linear PCM

SIGNAL TO NOISE RATIO:
Dry Signal: 100 dB minimum
Effect Signal: 96 dB minimum

INPUTS:
Left/Mono: -20 dBV minimum, +10 dBV maximum
Right: -20 dBV minimum, +10 dBV maximum

OUTPUTS:
Left: +6 dBV maximum
Right: +6 dBV maximum

HEADROOM:
Active: -20 dB down from maximum
Limit: -6 dB down from maximum

AUXILIARY FOOTSWITCH:
Effect Defeat Switch

FRONT PANEL CONTROLS:
Input Level Control
Effect Mix Control
Output Level Control
Bank Select Switch (Push)
Effect Select Switch (Rotary)

REAR PANEL CONNECTORS:
Left/Mono Input Jack
Right Input Jack
Left Output Jack
Right Output Jack
Effect Defeat Jack
AC Input Connector

POWER SUPPLY REQUIREMENTS:
Use only Peavey 16.5V AC Power Supply

WEIGHT & DIMENSIONS:
5 lbs.
19" W × 1¾" H × 8⅛" D

ADDVERB™ II

The Peavey AddVerb™ II is a MIDI-capable, multi-effects processor with 100 preset effects, including 50 reverb sounds and a full array of fully programmable delay effects, including chorus, flange, echo, and straight delay. The AddVerb II also has 10 non-programmable special effects. Any of the 100 front-panel accessible effects may be copied to any other location. Reverbs and specials may not be modified, but can be copied to other locations.

FEATURES:

- **Any effect except reverbs and specials may be modified**
- **All effects may be stored at any other location**
- **Full MIDI control capability and MIDI In and Thru jacks**
- **True stereo reverb effects**
- **50 reverb presets (5 banks of 10)**
- **40 programmable delay/echo and modulated presets (4 banks of 10)**
- **10 Specials (1 bank of 10)**
- **Presets may be mapped to any of the 128 MIDI program numbers**
- **MIDI In and Thru jacks**
- **Wide Bandwidth response**
- **12-key switch matrix**
- **Continuously variable controls for Input Level, Effect Mix, and Output Level**
- **Input signal status LEDs**

SPECIFICATIONS
AddVerb™ II

EFFECT SETTINGS:
50 non-programmable Reverb settings
30 Reverbs
10 Gated Reverbs
10 Reverse Reverbs
10 programmable Stereo Chorus settings
10 programmable Stereo Flange settings
10 programmable Stereo Delay settings
10 programmable Stereo Echo settings

SPECIAL EFFECTS:
10 non-programmable Special Effects settings
Panned Effects
Combination Effects, etc.

DELAY RANGE:
Left: 0.0 to 680 milliseconds
Right: 0.0 to 680 milliseconds

FREQUENCY RESPONSE:
Dry Signal: 20 Hz to 20 kHz
Effect Signal: 20 Hz to 11.5 kHz

QUANTIZATION:
16-Bit Linear PCM

SIGNAL TO NOISE RATIO:
Dry Signal: 100 dB minimum
Effect Signal: 96 dB minimum

INPUTS:
Left/Mono: -20 dBV minimum, +10 maximum
Right: -20 dBV minimum, +10 dBV maximum

OUTPUTS:
Left: +6 dBV maximum
Right: +6 dBV maximum

HEADROOM:
Active: -20 dB down from maximum
Limit: -6 dB down from maximum

VCO MODULATION (Chorus):
LFO Rate: 0.1 Hz to 10 Hz (0 to 255)
LFO Depth: 0% to 100% (0 to 255)
LFO Waveshape: Sine Wave

AUXILIARY FOOTSWITCH:
Effect Defeat Switch (optional)

MIDI SPECIFICATION:
16 MIDI Channels
128 Program Presets
128 Re-Mappable Program Patches

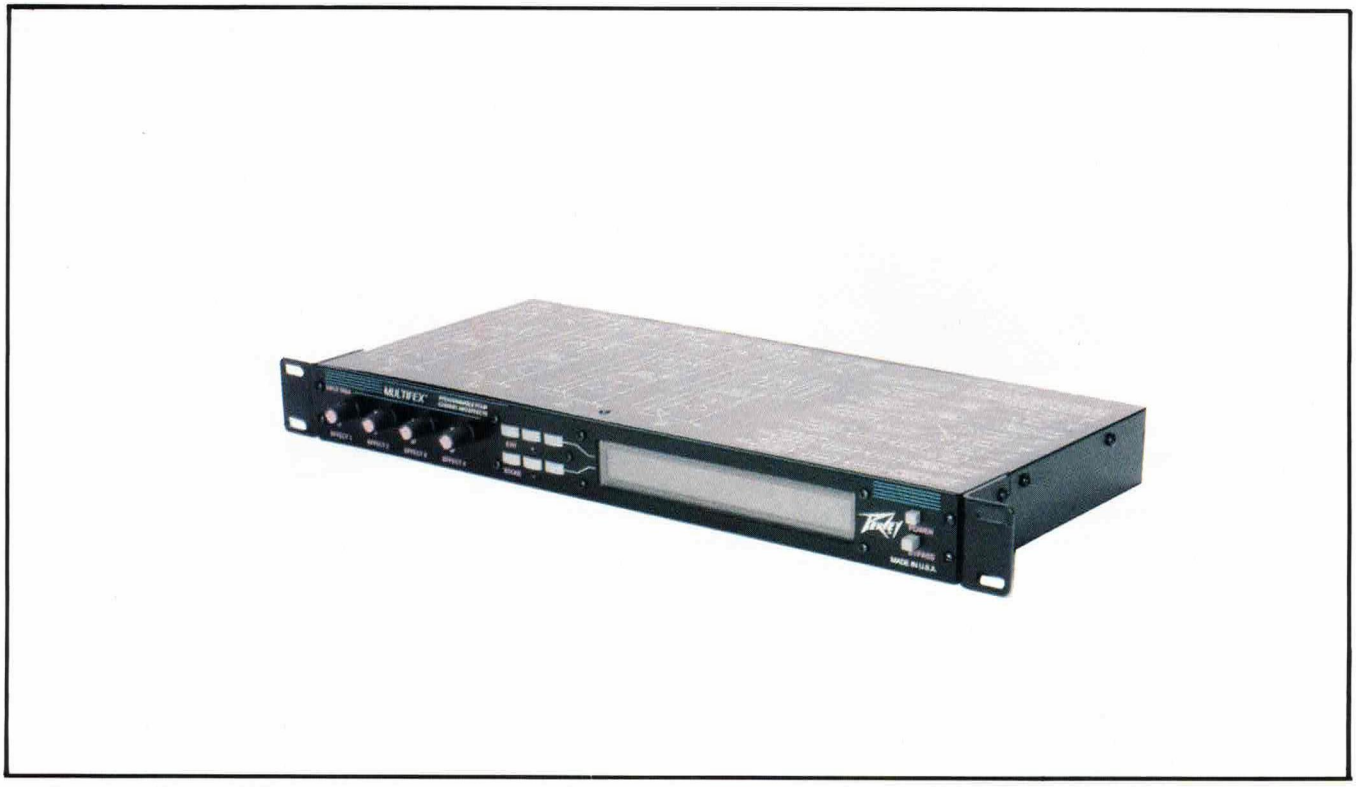
FRONT PANEL CONTROLS:
Input Level Control
Effect Mix (Wet/Dry) Control
Output Level Control
Effect Select Switch Matrix
Parameter Select/Store Switch
Preset/Patch Mode Select Switch
Slewing +/- Control Switches

FRONT PANEL INDICATORS:
Signal "Active"
Processor "Limit"
Chorus Parameters LED
Delay Parameters LED
Right Channel Parameters LED
Left Channel Parameters LED
Parameter Display Window:
Preset/Patch
Chorus Rate/Chorus Depth/Chorus
Delay/Chorus Feedback
Left Delay/Left Feedback/Right
Delay/Right Feedback

REAR PANEL CONNECTORS:
Left/Mono Input Jack
Right Input Jack
Left Output Jack
Right Output Jack
Effect Defeat Jack
MIDI In Connector
MIDI Thru Connector
AC Power Connector

POWER SUPPLY REQUIREMENTS:
Use only Peavey 16.5V AC Power Supply

WEIGHT & DIMENSIONS:
6 lbs.
19" W × 1¾" H × 8" D



MULTIFEX™

The Peavey Multifex™ contains four independent, 16-bit, digital, stereo multi-effects processors in a 1 I.U. rack-mountable unit. Each processor channel has its own individual stereo/mono inputs, outputs, and level controls. Each processor channel can be programmed with one of 128 user-modifiable presets containing Single Reverb, Delay/Echoes, Chorus/Flanges, Gated Reverbs, Parametric Equalizers, or Multi-Effect combinations of these. Presets can be called up for each processor individually, or all four processors may be reprogrammed simultaneously by using one of the 128 user-programmable Patches. The Patches contain both Presets and Programmable Mix Levels. Preset and Patch changes may be effected either from the front panel, or remotely using MIDI.

Any one, or all, of the 128 Presets may be reprogrammed to hold any effect, simply by re-assigning a different library to a particular Preset. Most libraries have user-adjustable parameters such as: Pre-Delay, Reverb Early Reflection Pattern, Room Size, Coloration, Reverb Decay Time, Echo Delay Time, Feedback, Chorus Rate, Depth, Delay Time, and Feedback, Parametric EQ Frequency, Q (bandwidth), Filter Type (low pass, band pass, and high pass), and Cut/Boost Level.

All Presets and Patches may be stored externally using the built-in MIDI System Exclusive software routines and reloaded into any location. The Multifex comes with a full complement of 128 flexible factory Presets, each of which may be modified by the user and restored at a later time if required.

FEATURES:

- **Any or all Peavey factory presets can be recalled from ROM (Read Only Memory) at any time**
- **Stereo/Mono Input/Output**
- **Four independent, full-featured, digital, multi-effects processors in one I.U. rack space**
- **Up to 2.75 seconds of digital delay available in each processor**
- **Over twelve million, user-modifiable effects permutations**
- **Full MIDI or front panel access to all 128 presets and 128 patches**
- **Full MIDI implementation; MIDI In, Out, and Thru**
- **MIDI Sysex Load and Dump for external parameter storage**
- **Six powerful, digital, true multi-effects algorithms with up to five fully programmable effects per channel**
- **Remappable effects positioning**
- **Effects are held in the edit buffer for modification, and a yes/no choice is offered before final storage**
- **Illuminated, liquid crystal, 40 column × 2 row display**

SPECIFICATIONS

Multifex™

EFFECTS SETTINGS:
50 non-programmable REVERB settings
30 Reverbs
10 Gated Reverbs
10 Reverse Reverbs
10 programmable Stereo Chorus settings
10 programmable Stereo Flange settings
10 programmable Stereo Delay settings
10 programmable Stereo Echo settings
5 programmable Dual Stereo Reverb settings
5 programmable Dual Series Parametric Equalizer settings
10 programmable Gated Reverb settings
18 fully programmable MULTI-EFFECT settings

DELAY RANGE:
Left: 0.0 to 2.75 seconds
Right: 0.0 to 2.75 seconds

FREQUENCY RESPONSE:
Dry Signal: 20 Hz to 20 kHz
Effect Signal: 20 Hz to 11.5 kHz

QUANTIZATION:
16-Bit Linear PCM

DYNAMIC RANGE:
Dry Signal: 100 dB minimum
Effect Signal: 96 dB minimum

INPUTS (All Channels):
Left/Mono: -20 dBV minimum, +10 dBV maximum
Right: -20 dBV minimum, +10 dBV maximum

OUTPUTS (All Channels):
Left: +6 dBV maximum
Right: +6 dBV maximum

HEADROOM (All Channels):
Active: -20 dB down from maximum
Limit: -6 dB down from maximum

VCO MODULATION:
LFO RATE: 0.1 Hz to 10 Hz (0 to 254)
LFO DEPTH: 0 to +/- 10.8 milliseconds
LFO WAVESHAPE: Sinewave

AUXILIARY FOOTSWITCH:
Effect Defeat Switch (optional)

MIDI IMPLEMENTATION:
128 Presets
128 Patches of 4 Presets and 4 Mix Levels each
System Exclusive Dump and Load of Patches and Presets

POWER SUPPLY REQUIREMENTS:
Use only Peavey 16.5V AC Power Supply

WEIGHT & DIMENSIONS:
7 lbs.
19" W × 1¾" H × 9⅛" D

ULTRAVERB™

The new Peavey UltraVerb™ is a true digital stereo multi-effects processor, but with very significant advantages. This new model has software facilities that'll astound you! It has all the original crisp, clear factory presets that made effects history in the AddVerb™, but now you have the incredible facility to replace every effect group in the entire range of 100 effects slots with your own personally customized digital effect. This is a brand new method whereby any user can create up to 100 of his own personal effects sounds with attributes as unique as his own personality.

When you're in the six special digital libraries, you can choose exactly the degree and shape that the reverb is to take—from slight, subtle, ear teasing acoustic cushion to cavernous, rolling, seemingly endless delay sound. Subtle, slightly delayed, "edgy" chorus can become long phasing or wildly gyrating 'spindizzy' effects. You can even make your instrument sound as though it were recorded backwards with reverse gated reverb shapes!

FEATURES:

- **Six new powerful digital algorithms deliver full user-control of all parameters in a true Multi-Effect environment**
- **User controllable Echo, Pre-delay, Early Reflections, Room Size, Tonal Color, Reverb Time, Left and Right Stereo Channel Delay, Left and Right Stereo Echo Feedback, Chorus Rate, Depth, Delay Time, and Feedback**
- **All factory presets can be refiled in different location numbers by use of five easily-mastered keystrokes**
- **Each Preset transfer step is reversible up to the last keystroke**
- **Discretionary choice for keeping, moving, or overwriting of original factory presets**
- **Full MIDI access is provided for the synthesist, MIDI guitarist, or MIDI driven PA system**

SPECIFICATIONS
UltraVerb™

EFFECT SETTINGS:
50 non-programmable REVERB settings
30 Reverbs
10 Gated Reverbs
10 Reverse Reverbs
10 programmable Stereo Chorus settings
10 programmable Stereo Flange settings
10 programmable Stereo Delay settings
10 programmable Stereo Echo settings

MULTI-EFFECT SETTINGS (5 Simultaneous Effects):
10 fully programmable Multi-Effect Settings
2 Parallel Reverb and Chorus with Predelay and Echo
2 Series Reverb then Chorus with Predelay and Echo
4 Series Chorus then Reverb with Predelay and Echo
2 Gated Reverbs with Predelay and Echo

SPECIAL EFFECTS:
10 non-programmable Special Effects available
Panned Effects
Combination Effects, Etc.

DELAY RANGE:
Left: 0.0 to 2.75 seconds
Right: 0.0 to 2.75 seconds

FREQUENCY RESPONSE:
Dry Signal: 20 Hz to 20 kHz
Effect Signal: 20 Hz to 11.5 kHz

QUANTIZATION:
16-Bit Linear PCM

SIGNAL-TO-NOISE RATIO:
Dry Signal: 100 dB minimum
Effect Signal: 96 dB minimum

INPUTS:
Left/Mono: -20 dBV minimum, +10 dBV maximum
Right: -20 dBV minimum, +10 dBV maximum

OUTPUTS:
Left: +6 dBV maximum
Right: +6 dBV maximum

HEADROOM:
Active: -20 dB down from maximum
Limit: -6 dB down from maximum

VCO MODULATION (Chorus):
LFO Rate: 0.1 Hz to 10 Hz (0 to 255)
LFO Depth: 0% to 100% (0 to 255)
LFO Waveshape: Sine Wave

AUXILIARY FOOTSWITCH:
Effect Defeat Switch (optional)

MIDI SPECIFICATION:
16 MIDI Channels
128 Program Presets
128 Remappable Program Patches

FRONT PANEL CONTROLS:
Input Level Control
Effect Mix (Wet/Dry) Control
Output Level Control
Effect Select Switch Matrix
Preset/Patch Mode Select Switch
Slewing +/- Control Switches

FRONT PANEL INDICATORS:
Signal "Active"
Processor "Limit"
Chorus Parameters LED
Delay Parameters LED
Right Channel Parameters LED
Left Channel Parameters LED
Parameter Display Window:
Preset/Patch
Predelay
Early Reflections/Room Size/Reverb Time/Coloration
Gated Reverb Time/Gated Reverb Slope
Chorus Rate/Chorus Depth/Chorus
Delay/Chorus Feedback
Left Delay/Left Feedback/Right Delay/Right Feedback

REAR PANEL CONNECTORS:
Left/Mono Input Jack
Right Input Jack
Left Output Jack
Effect Defeat Jack
MIDI In Connector
MIDI Thru Connector
AC Power Connector

POWER SUPPLY REQUIREMENTS:
Use only Peavey 16.5V AC Power Supply

WEIGHT & DIMENSIONS:
6 lbs.
19" W × 1¾" H × 8⅛" D

MIDI LIBRARIAN™

MIDI Librarian is a user-friendly, rack-mountable device that will "remember" MIDI commands and handle a host of MIDI data operations with a minimum of effort. It takes the "data load" from the shoulders of the composer/performer easily and simply, delivering the artist greater creative freedom.

MIDI Librarian transfers System Exclusive data, internally "chained" MIDI commands, and a host of other MIDI data material to a standard 3.5" disk (now the accepted standard throughout the MIDI industry).

FEATURES:

- "Transparent," user-friendly interface
- Ability to program MIDI data "chains," enabling the user to create program/sequencer dump requests for his/her own machine
- Ability to save and name request "chains" in non-volatile RAM
- Request Dump commands for popular MIDI devices are either shipped "ready-to-use" in non-volatile RAM
- Ability to save-to-disk any program/sequencer dumps that come over MIDI, whether requested by the MIDI Librarian or not
- MIDI Merge capability when not performing a disk function
- Programmable 'Looping' System Exclusive Request Capability for devices that do not allow MIDI Dumps of more than one Program at a time. Example: Program MIDI Librarian to request Programs 1 to 99 by starting with Program 1 and incrementing the Program number to 99
- Ability to accept its own System Exclusive Commands from remote devices to perform Load Disk and Send Data Dump Commands
- 128 Kilobytes of static RAM for Sysex data storage
- 16 Kilobytes of Non-Volatile RAM for storage of edited Sysex requests
- 3.5" Double sided, double-density disk drive with up to 720K Data Storage
- User-friendly, easy-to-read, 2 × 20, rear-illuminated, liquid crystal display
- Full complement of MIDI jacks - In, Out, and Thru
- Front Panel interface buttons
- Variable length disk file storage
- Disk Format Utility
- Disk Error Detection/Tolerance facility
- 1 I.U. rack-mount format
- Copy disk utility
- Save request commands to disk

WEIGHT & DIMENSIONS:
7 lbs.
19" W × 1¾" H × 9¼" D

GATEKEEPER™

The Gatekeeper™ is a five channel noise gate with one channel dedicated to vocal use. This channel automatically opens when absence of signal is detected by the other four channels. This enables conversational level announcements to be made without readjusting thresholds from live performance (singing) levels. A singer can make an announcement about what the next number is, etc., without the sound man having to change the threshold level as the Gatekeeper will do this for him.

FEATURES:

- Each channel has an adjustable gate threshold
- Each channel has an adjustable release time
- Release time is adjustable from 10 mS to 600 mS
- Threshold is adjustable from 10 dBV to constantly on
- Electronically balanced Tip-Ring-Sleeve input
- Single-ended (Tip-Sleeve) output
- Mute indicators continue to indicate in the "bypass" mode so that threshold can be adjusted off line

SPECIFICATIONS
Gatekeeper™

TOTAL HARMONIC DISTORTION:
< 0.01% 20 Hz to 20 kHz (at 0 dB)

SIGNAL TO NOISE RATIO:
Input/Output Noise -95 dBV

ATTENUATION:
55 dB

FREQUENCY RESPONSE:
20 Hz - 20 kHz, +0.5 dB, -1 dB

WEIGHT & DIMENSIONS:
7 lbs.
19" W × 1¾" H × 9¼" D

EQ™-215

For many applications where 1/3 octave equalization is either too complicated or too expensive and single-octave equalization is too broad, an excellent answer is a two-thirds octave EQ. The EQ™-215 features two 15-band 2/3 octave equalizers in a single (1¾") rack space. But for its small size, the EQ-215 provides more features and outperforms all its competition in the single-rack-space configuration and most of the larger units costing much more.

The key to the performance success of the EQ-215 is its excellent "headroom." Equalizers with too little output capability or lack of "headroom" are often the weak link in the audio chain, which can make your sound system suffer. The EQ-215 is capable of a full +24 dBV output assuring freedom from equalizer headroom-induced distortion.

FEATURES:

- **Two, 2/3 octave, 15-band equalizers (ISO standard centers)**
- **Switch selectable +6 and +12 dB ranges**
- **Broadband level controls**
- **Switch selectable low and high cut filters**
- **EQ Bypass functions**
- **Balanced inputs and outputs (¼" phone jacks also provided)**
- **Quiet power-up and power-down modes**
- **+24 dBV input and output capability (headroom)**
- **1¾" single-rack-space package**

EQ™-31

Musicians and sound engineers have come to realize that for many applications, there is no substitute for high-quality 1/3-octave equalization. The EQ™-31 from Peavey packs all the latest professional features into an attractive single-rack-space (1¾") unit.

The EQ-31 is equipped with all the right features which give it a clear advantage over the other equalizers in its range. The most important performance advantage of the EQ-31, though, is its excellent "head-room." This equalizer is capable of a full +24 dBV output which minimizes the possiblity of signal clipping (distortion) in the EQ stage of your sound system. Most equalizers available today (especially single-rack-space units) do not provide this extra margin of headroom and may consequently be the weak link in the audio chain. With the EQ-31, you can be assured of not only the necessary features and compact size, but also the headroom to keep your system clean.

FEATURES:

- **31 bands of equalization (ISO standard centers)**
- **Switch-selectable +6 and +12 dB ranges**
- **Broadband level control**
- **Variable low and high cut filters**
- **EQ bypass function**
- **Balanced inputs and outputs**
- **Quiet power-up and power-down modes**
- **+24 dBV input and output capability (headroom)**
- **1¾" single-rack-space package**

AUTOGRAPH™/ AUTOMATE™

Expanding the freedom to innovate... The Peavey Autograph™ and Automate™

The Autograph™ is a user-friendly, microprocessor driven EQ system. It performs equalization automatically and offers the ability to EQ a room to either a flat response, or any other target response curve that is required. Equalization curves may be stored and recalled from 128 user-selectable memories. The Autograph contains a built-in RTA and pink noise source. Five microphone compensation curves are preset in the Autograph and two are user-definable for the microphone of your choice. All functions are accessable via MIDI, including slider motion, storage, and recall of equalization curves.

The Automate™ is a companion MIDI controlled graphic equalizer to the Peavey Autograph. One or more Automates may be controlled from the Autograph when more than one graphic equalizer is needed for stereo or other applications. All functions are accessable via MIDI or from an Autograph. Equalization curves may be stored in the Automate for a "tamper-proof" installation as the internal data may only be changed via MIDI or from a Peavey Autograph. The Automate allows user selectivity of "two", "four", or "eight" stored equalization curves but those curves can not be changed from the front panel of the Automate.

AUTOGRAPH™ FEATURES:

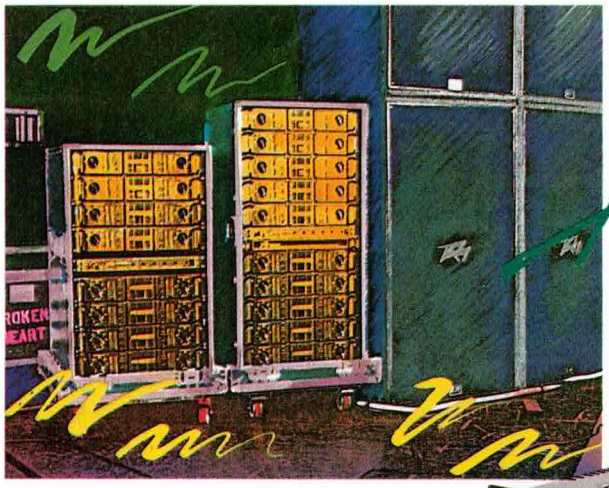
- 28-band EQ on 3rd octave centers
- 26-band feature constant-Q filters
- Top and bottom bands (32 Hz and 16 kHz) feature shelving filters
- Built-in pink noise generator
- Real time analysis/EQ capability
- User-friendliness
- A 40 × 2 character "easy read" liquid crystal display
- MIDI controllable sliders
- +/- 12 dB in 1 dB steps, or +/- 6 dB in 0.5 dB steps
- Adds responses to other stored responses
- 7 mic "correction" programs
- 128 complete EQ program memories
- Compact 1 I.U. rack-mounting configuration

AUTOMATE™ FEATURES:

- 28-band programmable equalizer
- 26-band constant Q filters
- Low and high shelving filters
- Single I. U. standard rack space
- 7-segment display on front panel
- Internally selectable front panel display modes
- 2, 4, or 8 preset curves may be recalled from front panel
- 128 EQ curves may be stored in memory
- Built-in 40 Hz subsonic filter
- Turn on/off transient muting
- MIDI program change, continuous controller and system exclusive capability
- May be programmed from Autograph™

SPECIFICATIONS

All specifications are typical unless otherwise noted.	EQ™-31	EQ™-215	AUTOGRAPH™/ AUTOMATE™
Frequency Response:	+/- 1 dB 20 Hz - 20 kHz	+/- 1 dB 20 Hz - 20 kHz	+/- 1 dB 20 Hz - 20 kHz
Distortion:	.003% 20 Hz - 20 kHz	.003% 20 Hz - 20 kHz	Less than .01% 20-20K .005%
Common Mode Rejection Ratio:	36 dB	36 dB	36 dB
Input Impedance:	Unbalanced: 20K ohms Balanced: 20K ohms (Equal impedances to ground)	Unbalanced: 20K ohms Balanced: 20K ohms (Equal impedances to ground)	Unbalanced: 20K ohms Balanced: 20K ohms (Equal impedances to ground)
Output Impedance:	Unbalanced: 100 ohms Balanced: 160 ohms	Unbalanced: 100 ohms Balanced: 100 ohms	Unbalanced: 1K ohms Balanced: 2K ohms
Maximum Input Level:	Unbalanced: +24 dBV (15.8V RMS) Balanced: +24 dBV (15.8V RMS)	Unbalanced: +24 dBV (15.8V RMS) Balanced: +24 dBV (15.8V RMS)	Unbalanced: +23 dBV (14V RMS) Balanced: +23 dBV (14V RMS)
Maximum Output Level:	Unbalanced: +18 dBV (8V RMS) Balanced: +24 dBV (15.8V RMS)	Unbalanced: +18 dBV (8V RMS) Balanced: +24 dBV (15.8V RMS)	Unbalanced: +17 dBV (7V RMS) Balanced: +23 dBV (14V RMS)
Nominal Input Level:	Unbalanced: 0 dBV (1V RMS) Balanced: 0 dBV (1V RMS)	Unbalanced: 0 dBV (1V RMS) Balanced: 0 dBV (1V RMS)	Unbalanced: 0 dBV (1V RMS) Balanced: 0 dBV (1V RMS)
Nominal Output Level:	Unbalanced: 0 dBV (1V RMS) Balanced: +6 dBV (2V RMS)	Unbalanced: 0 dBV (1V RMS) Balanced: +6 dBV (2V RMS)	Unbalanced: 0 dBV (1V RMS) Balanced: +6 dBV (2V RMS)
Input Headroom:	Nominal = 24 dB	Nominal = 24 dB	Nominal = 23 dB
Output Headroom:	Unbalanced: 18 dB Balanced: 18 dB	Unbalanced: 18 dB Balanced: 18 dB	Unbalanced: 17 dB Balanced: 17 dB
Output Noise: Unbalanced Output	EQ Out: -95 dBV EQ In, all Flat: -95 dBV	EQ Out: -98 dBV EQ In, all Flat: -96.5 dBV	EQ Out: -95 dBV EQ In, all Flat: -90 dBV
Filter Bandwidth:	1/3 Octave	2/3 Octave	1/3 Octave
Filter Frequencies:	20, 25, 31.6, 40, 50, 63, 80, 100, 125, 160, 200, 250, 316, 400, 500, 630, 800, 1K, 1.25K, 1.6K, 2k, 2.5K, 3.16K, 4K, 5K, 6.3K, 8K, 10K, 12.5K, 16K, 20K	25, 40, 63, 100, 160, 250, 400, 630, 1K, 1.6K, 2.5K, 4K, 6.3K, 10K, 16 kHz	31.6, 40, 50, 63, 80, 100, 125, 160, 200, 250, 316, 400, 500, 630, 800, 1K, 1.25K, 1.6K, 2K, 2.5K, 3.16K, 4K, 5K, 6.3K, 8K, 10K, 12.5K, 16K
Filter Q:	4.77	2.36	4.77
Maximum Boost & Cut Filters:	+/- 12 dB (+/- 12 dB Position) +/- 6 dB (+/-6 dB Position)	+/- 12 dB (+/- 12 dB Position) +/- 6 dB (+/-6 dB Position)	+/- 12 dB (+/- 12 dB Position) +/- 6 dB (+/-6 dB Position)
Maximum Boost & Cut Gain: (Wide Band Gain)	+/- 12 dB (+/- 12 dB Position) +/- 12 dB (+/- 6 dB Position)	+/- 12 dB (+/- 12 dB Position) +/- 12 dB (+/- 6 dB Position)	+/- 12 dB (+/- 12 dB Position) +/- 12 dB (+/- 6 dB Position)
High Cut Filter:	12 dB Per Octave Frequency: Max: 35 kHz Min: 4 kHz	12 dB Per Octave Out: 35 kHz In: 16 kHz	
Low Cut Filter:	12 dB Per Octave Frequency: Min: 10 Hz Max: 400 Hz	12 dB Per Octave Out: 12 Hz In: 40 Hz	18 dB Per Octave Frequency 40 Hz
Weight & Dimensions:	8 lbs. 19" W × 1¾" H × 8¾" D	8 lbs. 19" W × 1¾" H × 10¾" D	7 lbs. 19" W × 1¾" H × 8" D



Amplifiers

DECA™ SERIES AMPLIFIERS

The DECA™ series amplifiers provide an innovative approach to signal amplification by utilizing digital energy conversion technology, the result of a dedicated effort to combine the advantages of high-speed digital computer electronics, highly efficient semiconductor device electronics, and electromagnetic energy conversion technology.

These are stereo digital energy conversion systems capable of high efficiency energy transfer to various load (speaker) configurations with professional performance specifications and **better than 90% efficiency.** The digital energy conversion system is rated at less than 0.1% Total Harmonic Distortion and features a digital version of Peavey's patented DDT™ compression circuitry to minimize distortion due to clipping at the maximum energy transfer levels. Due to the unique nature of the design of this amplification system, **no measurable transient intermodulation or slew-rate-induced distortion is introduced by the circuitry** even with very complex signals and at high concert sound levels.

The newest member of the DECA family is the DECA™/528. The extremely compact, single-rack-space design will open many doors for applications where rack space is at a premium. Multiway sound systems requiring large quantities of power amplifiers are excellent applications for the 528 with its low profile, fan-cooled, twelve-pound package.

The capability of the new 528 to develop 210 watts RMS into 8 ohms will maximize system efficiency/performance for applications requiring only a single 8-ohm speaker enclosure.

FEATURES:

- **90% output stage efficiency**
- **3⅞" × 19" rack-mount**
- **DECA™/528: 1¾" × 19" rack-mount**
- **DDT™ compression circuitry**
- **LED status and level indicators**
- **Compression defeat circuits**
- **Output protection circuitry**
- **Bessell amplifier response**
- **No TIM distortion**
- **Low feedback design**
- **Excellent open loop characteristics**
- **Linear phase response**

SPECIFICATIONS	DECA™/528	DECA™/724	DECA™/1200
Frequency Response:	10 Hz to 20 kHz, -0/-1.5 dB @ 1W RMS into 4 ohms	Variable subsonic roll-off filter @ 10, 40, 60 or 100 Hz (internally selectable), 10 Hz to 20 kHz, +0/-1 dB @ 350W into 4 ohms, 3 dB @ 40 kHz, 350W into 4 ohms, limited by Bessel input filter	Variable subsonic roll-off filter @ 10, 40, 60 or 100 Hz (internally selectable) 10 Hz to 20 kHz +0/-1 dB @ 600W into 4 ohms, 40 kHz - 3 dB @ 600W into 4 ohms Limited by Bessel input filter
Rated Power Output Per Channel @ 4 ohms Both Channels Driven	200W RMS, 20 Hz to 20 kHz	350W RMS, 20 Hz to 20 kHz	600W RMS, 20 Hz to 20 kHz
Both Channels Driven (At Clipping)	200W RMS, 20 Hz to 20 kHz	450W RMS, 20 Hz to 20 kHz	700W RMS 20 Hz to 20 kHz
Bridge Mode (8 ohms)		700W RMS, 20 Hz to 20 kHz	1200W RMS, 20 Hz to 20 kHz
Total Harmonic Distortion (4 ohms) (Measured at 1 kHz; DDT* disabled)	Less than 0.1% @ 200W RMS per channel	Less than 0.1% @ 350W RMS per channel (Typically below 0.06%)	Less than 0.06% @ 300W RMS per channel Less than 0.15% @ 600W RMS per channel
Hum & Noise:	Greater than 85 dB below full power (20 Hz to 20 kHz)	Greater than 95 dB below 450W RMS (CCITT weighted)	Greater than 100 dB below 600W RMS (20 Hz to 20 kHz)
Input Sensitivity:	1.0V RMS for 250 watts @ 4 ohms	1.0V RMS for 350W RMS @ 4 ohms	1.3V RMS for 600W RMS @ 4 ohms
Load Impedance:	4 ohms or greater (unconditionally stable into any load configuration on any signal condition and level at the input)	4 ohms or greater (unconditionally stable into any load configuration or any signal condition and level at the input)	4 ohms or greater (unconditionally stable into any load configuration or any signal condition and level at the input)
Weight & Dimensions:	12 lbs. 19" W × 1¾" H × 13½" D	37 lbs. 19" W × 3⅞" H × 18" D	37 lbs. 19" W × 3⅞" H × 18" D

CS® 800/ CS® 400

The new CS® 800 is everything you expected it to be..... It is everything it has to be to fill the incredible "wake" left by the original CS 800. The CS 800 maintains the high degree of "road-ruggedness" that has always been a trademark of the CS Series, but has been redesigned into a smaller, more efficient package, standing vertically only 3 rack spaces.

The CS 800 and CS® 400 included all the new CS features such as transient-free turn-on/off, independent channel thermal fault protection, and automatic 2-speed fan cooling. The specifications are incredible and match those of even the "big daddy" CS® 1200. The popular electronic crossover and line balancing capability are still very much a part of this new design, and we have added a second much requested ¼" speaker output jack to each channel. We have also provided an input switching system on the rear panel to eliminate the use of those PL™-1 "dummy plugs" for unbalanced operation, and the PL™ module receptacle has now been recessed to allow a more positive plug-in system.

Value engineered performance and reliability with no compromise..... The new CS 800 and CS 400.

FEATURES:

- **Binding posts and dual phone plug outputs**
- **Automatic two-speed fan cooling**
- **Independent channel thermal fault protection**
- **Transient free turn-on/off operation (relay)**
- **Triac "crow-bar" speaker protection system**
- **Electronic crossover module capability**
- **Line transformer module capability**
- **XLR and dual phone plug inputs**
- **Bridge switch for mono operation**
- **DDT™ activation LED**
- **Pilot/Fault LED**
- **Calibrated/detented attenuator controls**

SPECIFICATIONS	CS® 400	CS® 800
Rated Power:	120W RMS per channel into 8 ohms 200W RMS per channel into 4 ohms (Both channels driven) 400W RMS into 8 ohms (Bridge mode) (Continuous sine wave with less than 0.03% THD, 20 Hz to 20 kHz, 120V AC)	240W RMS per channel into 8 ohms 400W RMS per channel into 4 ohms (Both channels driven) 800W RMS into 8 ohms (Bridge mode) (Continuous sine wave with less than 0.03% THD, 20 Hz to 20 kHz, 120V AC)
Power @ Clipping: (Typical)	140W RMS per channel into 8 ohms 230W RMS per channel into 4 ohms 150W RMS per channel into 2 ohms (Both channels driven) 450W RMS into 8 ohms (Bridge mode) (Continuous sine wave with less than 1% THD, 20 Hz to 20 kHz, 120V AC)	270W RMS per channel into 8 ohms 450W RMS per channel into 4 ohms 300W RMS per channel into 2 ohms (Both channels driven) 900W RMS into 8 ohms (Bridge mode) (Continuous sine wave with less than 1% THD, 20 Hz to 20 kHz, 120V AC)
Total Harmonic Distortion:	Less than 0.05% @ 200W RMS per channel into 4 ohms, 10 Hz to 30 kHz (Typically below 0.03%)	Less than 0.05% @ 400W RMS per channel into 4 ohms, 10 Hz to 30 kHz (Typically below 0.03%)
Frequency Response:	+0, -0.2 dB @ 200W RMS per channel into 4 ohms, 20 Hz to 20 kHz +0, -1 dB @ 1W RMS per channel into 4 ohms, 5 Hz - 50 kHz	+0, -0.2 dB @ 400W RMS per channel into 4 ohms, 20 Hz to 20 kHz +0, -1 dB @ 1W RMS per channel into 4 ohms, 5 Hz to 50 kHz
Power Bandwidth:	10 Hz to 50 kHz @ 200W RMS per channel into 4 ohms, less than 0.1% THD	10 Hz to 50 kHz @ 400W RMS per channel into 4 ohms, less than 0.1% THD
Slew Rate:	40V/microsecond (Stereo mode, each channel) 70V/microsecond (Bridge mode)	40V/microsecond (Stereo mode, each channel) 70V/microsecond (Bridge mode)
Damping Factor:	Greater than 200 @ 4 ohms; 400 @ 8 ohms (Stereo mode, each channel f = 1 kHz)	Greater than 200 @ 4 ohms; 400 @ 8 ohms (Stereo mode, each channel f = 1 kHz)
Hum & Noise:	100 dB below full rated power (Stereo mode, each channel or bridge mode, 20 Hz to 20 kHz, unweighted)	100 dB below full rated power (Stereo mode, each channel or bridge mode, 20 Hz to 20 kHz, unweighted)
Input Sensitivity & Impedance:	0 dBV (1.0V RMS) into 20K ohms for rated power (Sensitivity control full clockwise)	+3 dBV (1.4V RMS) into 20K ohms for rated power (Sensitivity control full clockwise)
Weight & Dimensions:	40 lbs. 19" W × 5¼" H × 12⅜" D	45 lbs. 19" W × 5¼" H × 14⅜" D

CS® 1000

The CS® 1000 adds a new level of performance to the CS Series at 500W RMS per channel at 4 ohms, both channels driven. Specifications are incredible with very high slew rate, high damping factor, and micro distortion figures at less than 1/20% THD.

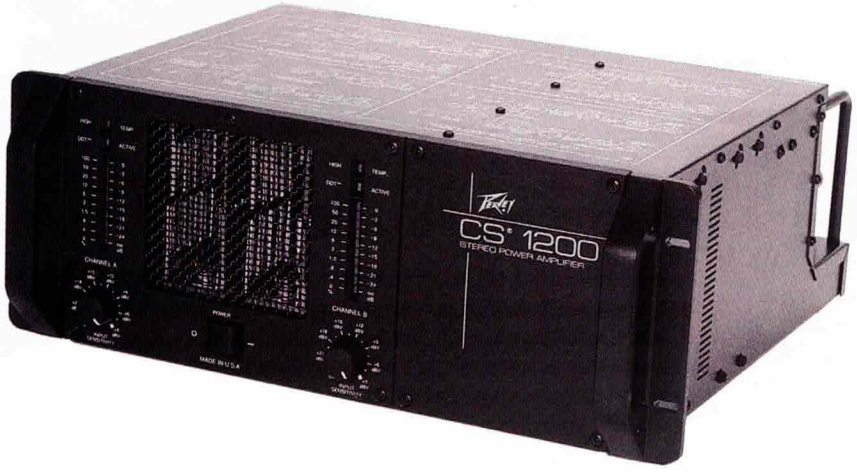
The CS 1000 produces a massive 1000 watts RMS in bridge mode and features the electronic crossover and line balancing capability common to the CS Series. Our patented DDT™ compression has been included to virtually eliminate audible distortion in every mode of operation, while allowing maximum power to be produced continuously.

Power, punch, reliability, and specifications in a lightweight package. The new CS® 1000 from Peavey.

CS® 1200

The highest level of CS® amplification has undergone a face-lift. There have been no internal electronic changes. The color is ultra-black with gray screening and the entire CS amplifier line is matched in appearance.

The same outstanding array of convenient and functional features, unequalled performance and reliability, coupled with pure electronic sophistication, once again promises to keep the CS Series of amplifiers the "world standard" in amplification.



FEATURES:

- **Peavey's patented DDT™ (Distortion Detection Technique) compression**
- **Massive heatsinks with 2 speed, whisper quiet, forced air cooling**
- **High reliability output load protection**
- **Calibrated level controls on each channel**
- **Two independent electronic crossover "islands" for use with convenient, optional plug-in modules (crossover modules, input modules for transformer balancing, and other specialized modules available)**
- **Bridge switch for mono operation**

SPECIFICATIONS	CS® 1000	CS® 1200
Rated Power:	300W RMS per channel into 8 ohms 500W RMS per channel into 4 ohms (Both channels driven) 1000W RMS into 8 ohms (Bridge mode) (Continuous sine wave with less than 0.03% THD, 20 Hz to 20 kHz, 120V AC)	350W RMS per channel into 8 ohms 600W RMS per channel into 4 ohms (Both channels driven) 1200W RMS into 8 ohms (Bridge mode) (Continuous sine wave with less than 0.03% THD, 20 Hz to 20 kHz, 120V AC)
Power @ Clipping: (Typical)	330W RMS per channel into 8 ohms 550W RMS per channel into 4 ohms 350W RMS per channel into 2 ohms (Both channels driven) 1100W RMS into 8 ohms (Bridge mode) (Continuous sine wave with less than 1% THD, 20 Hz to 20 kHz, 120V AC	400W RMS per channel into 8 ohms 700W RMS per channel into 4 ohms 450W RMS per channel into 2 ohms (Both channels driven) 1400W RMS into 8 ohms (Bridge mode) (Continuous sine wave with less than 1% THD, 20 Hz to 20 kHz, 120V AC)
Total Harmonic Distortion:	Less than 0.05% @ 500W RMS per channel into 4 ohms, 20 Hz to 40 kHz (Typically below 0.03%)	Less than 0.05% @ 600W RMS per channel into 4 ohms, 10 Hz to 30 kHz (Typically below 0.03%)
Frequency Response:	+0, -0.2 dB @ 500W RMS per channel into 4 ohms, 20 Hz to 40 kHz +0, -1 dB @ 1W RMS per channel into 4 ohms, 5 Hz to 60 kHz	+0, -0.2 dB @ 600W RMS per channel into 4 ohms, 20 Hz to 40 kHz +0, -1 dB @ 1W RMS per channel into 4 ohms, 5 Hz to 60 kHz
Power Bandwidth:	10 Hz to 50 kHz @ 500W RMS per channel into 4 ohms, less than 0.1% THD	10 Hz to 50 kHz @ 600W RMS per channel into 4 ohms, less than 0.1% THD
Slew Rate:	50V/microsecond (Stereo mode, each channel) 90V/microsecond (Bridge mode)	50V/microsecond (Stereo mode, each channel) 90V/microsecond (Bridge mode)
Damping Factor:	Greater than 200 @ 4 ohms; 400 @ 8 ohms (Stereo mode, each channel f = 1 kHz)	Greater than 200 @ 4 ohms; 400 @ 8 ohms (Stereo mode, each channel f = 1 kHz)
Hum & Noise:	100 dB below full rated power (Stereo mode, each channel or bridge mode, 20 Hz to 20 kHz, unweighted)	100 dB below full rated power (Stereo mode, each channel or bridge mode, 20 Hz to 20 kHz, unweighted)
Input Sensitivity & Impedance:	+3 dBV (1.4V RMS) into 20K ohms for rated power (Sensitivity control full clockwise)	+3 dB (1.4V RMS) into 20K ohms for rated power (Sensitivity control full clockwise)
Weight & Dimensions:	53 lbs. 19" W × 5¼" H × 14¼" D	71 lbs. 19" W × 7" H × 18" D

M-2600™ MARK V™

The M-2600™ Mark V™ is a no-frills stereo power amplifier with professional performance and features. Power rating is 130W RMS per channel (both channels driven) and features our DDT™ compression circuit.

The M-2600 is an ideal choice for a medium-powered full-range system or for the high frequency section of a two- or three-way system.

FEATURES:

- **130W RMS per channel**
- **DDT™ compression (patented)**
- **Level controls each channel**
- **LED status indicators**
- **19" rack-mount**
- **Compression defeat switches**

M-3000™ MARK V™

The M-3000™ Mark V™ is a 300W monaural power amplifier designed for continuous duty at rated power with 2-ohm loads. Forced air fan cooling coupled with DDT™ makes the M-3000 an excellent choice for stage monitoring applications, multi-way electronic crossover amplification, slave amplifier for musical instrument applications, or medium-powered full-range speaker systems.

FEATURES:

- **300W RMS**
- **2 ohm operation**
- **DDT™ compression (patented)**
- **Tri-color LED power indicator**
- **DDT™/Clipping indicator (LED)**
- **Level control**
- **19" rack-mount**
- **Compression defeat switch**
- **Forced air fan cooling**
- **Low-impedance (XLR) input**
- **Dual ¼" high Z input (bridged)**

SPECIFICATIONS	M-2600™	M-3000™
Rated Power:	130W RMS per channel into 4 ohms (Both channels driven) (Continuous sine wave with less than 0.1% THD, 20 Hz to 20 kHz, 120V AC)	210W RMS per channel into 4 ohms 300W RMS per channel into 2 ohms (Continuous sine wave with less than 0.1% THD, 20 Hz to 10 kHz, 120V AC)
Power @ Clipping: (Typical)	75W RMS per channel into 8 ohms 140W RMS per channel into 4 ohms (Both channels driven) (Continuous sine wave with less than 1.0% THD, 20 Hz to 20 kHz, 120V AC)	130W RMS per channel into 8 ohms 225W RMS per channel into 4 ohms 320W RMS per channel into 2 ohms (Continuous sine wave with less than 1.0% THD, 20 Hz to 20 kHz, 120V AC)
Total Harmonic Distortion:	Less than 0.1% @ 100W RMS per channel into 4 ohms, 20 Hz to 20 kHz (Typically below 0.05%)	Less than 0.1% @ 200W RMS per channel into 4 ohms, 20 Hz to 10 kHz (Typically below 0.05%)
Frequency Response:	+0, -1 dB @ 1W RMS per channel into 4 ohms, 20 Hz to 30 kHz	+0, -1 dB @ 1W RMS per channel into 4 ohms, 20 Hz to 30 kHz
Power Bandwidth:	20 Hz to 20 kHz @ 100W RMS per channel into 4 ohms, less than 0.1% THD	20 Hz to 10 kHz @ 200W RMS per channel into 4 ohms, less than 0.1% THD
Slew Rate:	15V/microsecond	15V/microsecond
Damping Factor:	Greater than 100 @ 4 ohms (f = 1 kHz)	Greater than 100 @ 4 ohms (f = 1 kHz)
Hum & Noise:	95 dB below full rated power (20 Hz to 20 kHz, unweighted)	90 dB below full rated power (20 Hz to 20 kHz, unweighted)
Weight & Dimensions:	27 lbs. 19" W × 5⅜" H × 12" D	29 lbs. 19" W × 5⅜" H × 12½" D

V4X™ ELECTRONIC CROSSOVER

The V4X™ is a professional, variable four-way electronic crossover with exceptional versatility of controls, ease of setup, and outstanding performance. A close examination of the features, input and output provisions, front panel control calibration, and rugged construction indicates the successful results of extensive research into the needs of the professional sound marketplace. This kind of involvement with total sound system design and interface enables Peavey to engineer quality equipment with performance and reliability second to none.

Ease of setup: Fully-balanced XLR input and output termination is standard equipment on the V4X allowing instant adaptability to rack/cabling configuration. High pass and low pass filters are instantly selectable and feature roll-off rates to maximize driver protection.

Performance: 24 dBV input and output capability and third-order, state-variable filters assure freedom from headroom problems in this link in the audio chain and allow for maximum performance from the loudspeaker components.

SPECIFICATIONS
V4X™

CONTROLS AND SWITCHES:
SYSTEM GAIN CONTROL: +/- 10 dB (detent @ 0 dB)
40 HZ ROLL-OFF SWITCH: -3 dB @ 40 Hz (24 dB/octave, in LF output only)
LF LEVEL CONTROL: -oo to +6 dB (detent @ 0 dB)
LF TO MF FREQUENCY CONTROL: 20 Hz to 400 Hz (18 dB/octave, screwdriver adjustment)
MF LEVEL CONTROL: -oo to +6 dB (detent @ 0 dB)
MF TO HF FREQUENCY CONTROL: 200 Hz to 4 kHz (18 dB/octave, screwdriver adjustment)
HF LEVEL CONTROL: -oo to +6 dB (detent @ 0 dB)
HF TO VHF FREQUENCY CONTROL: 1 kHz to 20 kHz (18 dB/octave, screwdriver adjustment)
VHF LEVEL CONTROL: -oo to +6 dB (detent @ 0 dB)
20 KHZ ROLL-OFF SWITCH: -3 dB @ 20 kHz (18 dB/octave, in VHF output only)
POWER INDICATOR: Red LED
POWER SWITCH: Rocker type

FREQUENCY RESPONSE:
EACH OUTPUT: -3 dB @ crossover frequency (Essentially flat in relative passband)
LF OUTPUT: +0, -0.5 dB @ 10 Hz (With 40 Hz roll-off defeated)
VHF OUTPUT: +0, -0.5 dB @ 50 kHz (With 20 kHz roll-off defeated)

MAXIMUM OUTPUT LEVELS:
+24 dBM, 13V RMS into 600 ohms
+24 dBV, 16V RMS into 10K ohms
(All outputs)

DISTORTION:
Less than 0.05% THD @ +10 dBV, 3V RMS (40 Hz to 20 kHz, all outputs)

HUM AND NOISE:
LF OUTPUT: -102 dB below +10 dBV
MF OUTPUT: -98 dB below +10 dBV
HF OUTPUT: -101 dB below +10 dBV
VHF OUTPUT: -97 dB below +10 dBV
(X-over frequencies set @ 250 Hz, 1200 Hz, & 8 kHz: all level controls set at 0 dB; HF EQ in; 40 Hz roll-off and 20 kHz roll-off filters in; 20 Hz to 20 kHz, unweighted; 600 ohm input termination)

MAXIMUM INPUT LEVEL:
+24 dBV, 16V RMS
(System gain @ 0 dB or lower, all other level controls set @ 0 dB or lower)

INPUT IMPEDANCE:
20K ohms balanced, 10K ohms unbalanced

CONNECTORS:
INPUTS: Phone jack, 3 conductor ¼" (Balanced or unbalanced)
XLR, female type connector (Balanced, pin 3 pos.)
(Phone jack and XLR inputs are bridged)
OUTPUTS: Phone jack, 2 conductor ¼" (Unbalanced)
XLR, male type connector (Transformer balanced, pin 3 pos.)
(Phone jacks & XLR outputs are independent)
All input and output grounds are common and "lifted" from chassis ground)

POWER REQUIREMENTS:
120V AC, 50/60 Hz, 20W (Domestic model)

WEIGHT AND DIMENSIONS:
8 lbs.
19" standard rack mount, 1¾" high, 9" deep

CS® SERIES PLUG-IN MODULES

The CS® Series plug-in modules offer you the utmost in flexibility from the CS® 400, CS® 800, and CS® 1000, and CS® 1200 amplifiers, making it possible to biamp or even triamp with several crossover points available. The CS Series amplifiers are shipped from the factory with standard PL™-1 jumper plugs installed in both accessory sockets for normal full-range operation.

PL™-2

The PL™-2 is a high-quality, line-level transformer used to balance any low impedance XLR input connector.

PL™-SUBSONIC

The PL™-Subsonic is a 24 dB per octave high pass filter with a cutoff frequency of 40 Hz. Its primary purpose is to provide extreme low frequency protection for full-range systems and/or the low-end enclosures of biamp or triamp systems.

CS® PLUG-IN MODULES

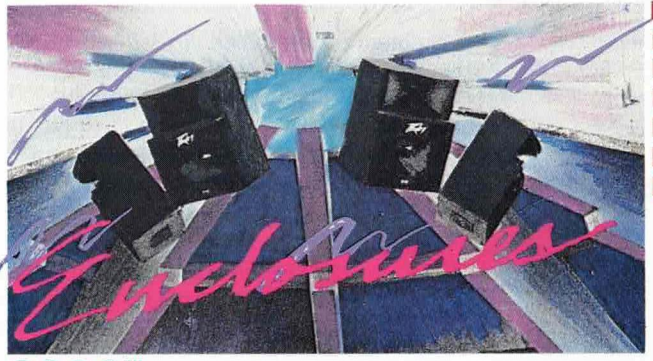
Model	Crossover Frequency	Frequency Response	Signal-To-Noise Ratio	THD @ +10 dBM	Insertion Loss
PL™-100	100 Hz	20 Hz to 20 kHz, +/- 1 dB	Greater than 95 dB	Less than .02%	0 dB
PL™-150	150 Hz	20 Hz to 20 kHz, +/- 1 dB	Greater than 95 dB	Less than .02%	0 dB
PL™-250	250 Hz	20 Hz to 20 kHz, +/- 1 dB	Greater than 95 dB	Less than .02%	0 dB
PL™-500	500 Hz	20 Hz to 20 kHz, +/- 1 dB	Greater than 95 dB	Less than .02%	0 dB
PL™-800	800 Hz	20 Hz to 20 kHz, +/- 2 dB	Greater than 95 dB	Less than .02%	0 dB
PL™-1200	1200 Hz	20 Hz to 20 kHz, +/- 1 dB	Greater than 95 dB	Less than .02%	0 dB
PL™-5000	5000 Hz	20 Hz to 20 kHz, +/- 1 dB	Greater than 95 dB	Less than .02%	0 dB
PL™-800-EQ	800 Hz	Special EQ	Greater than 95 dB	Less than .15%	0 dB
PL™-1200-EQ	1200 Hz	Special EQ	Greater than 95 dB	Less than .15%	0 dB
PL™-2000-EQ	2000 Hz	Special EQ	Greater than 95 dB	Less than .15%	0 dB
PL™ Subsonic	Low Frequency Protection	Cutoff Frequency 40 Hz - 24 dB per octave	Greater than 95 dB	Less than .15%	0 dB

3020HT™

The Peavey 3020HT™ is a high-level, wide bandwidth sound reinforcement enclosure. The extreme low-frequency complement of two 15" Scorpion® Plus speakers provides low distortion output down to the 45 Hz low frequency cutoff. The vented design further reduces distortion and improves power handling in the last octave of performance. The mid-bass section is realized with two 10" Scorpion® drivers arranged as a vertical line source. This arrangement ensures proper directivity control up to the mid-frequency crossover. The high-frequency radiation is provided by a Peavey CH™-3 constant directivity horn and driver combination. Also included is the HT™ 94, providing constant directivity and super high frequency response. The 3020HT is supplied with a passive four-way crossover and can be easily biamped or triamped for improved performance.

FEATURES:

- **4-way, full-range enclosure**
- **Direct radiating, tuned and ported**
- **(2) 15" Scorpion® Plus speakers**
- **(2) 10" Scorpion® mid drivers**
- **CH™-3 horn w/22A™ driver**
- **HT™-94 super tweeter**
- **High durability carpet covering**
- **Integral protective speaker grille**
- **Biamp capability**
- **High level passive crossover**
- **8 ohm impedance**



388S™

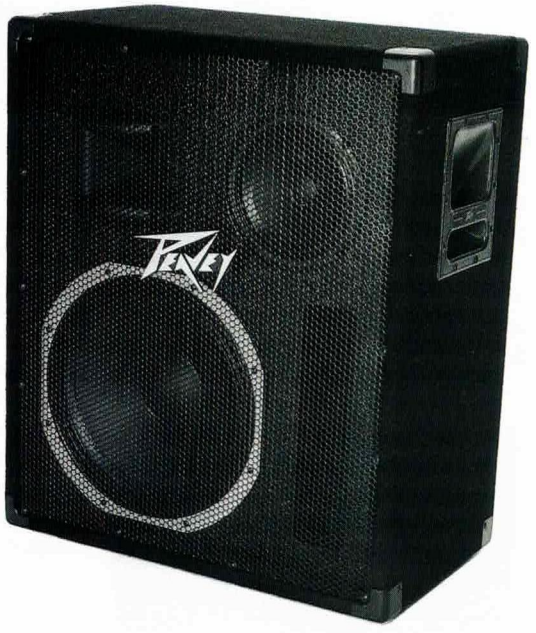
The 388S™ is a three-way system utilizing a direct radiating low frequency section and a direct radiating mid-bass/upper-mid to ensure clean, smooth operation over the important vocal/instrument range. The extreme high frequency response is provided by the highly acclaimed HT™ 94 Constant Directivity Super Tweeter. Low frequency material is reproduced via the Scorpion® Plus with an integral protective grille. The mid section is handled by a heavy-duty, highly efficient 8" speaker.

The entire system features very high output capability, low distortion, and the trademark of Peavey products, ultra-reliability. The enclosure is covered in durable roadworthy carpet that should provide years of satisfying service. It is equipped for either passive full-range operation or biamplification.

The 388S is an excellent choice for general purpose sound reinforcement/public address, and is particularly well suited for keyboard monitoring.

FEATURES:

- **3-way, full-range enclosure**
- **Direct radiating, tuned and ported**
- **15" Scorpion® Plus speaker**
- **8" heavy-duty mid driver**
- **HT™ 94 Super Tweeter**
- **High durability carpet covering**
- **Integral protective speaker grille**
- **Biamp capability**
- **High level passive crossover**
- **8 ohm impedance**



SPECIFICATIONS	3020HT™	388S™
Frequence Response:	45 Hz - 20 kHz	60 Hz - 20 kHz
Impedance:	4 ohms	8 ohms
Power Handling:	200W continuous 400W program	150W continuous 300W program
Sound Pressure Level:	103 dB	99 dB
Transducer Complement:	Two 15" SP-15825KG Scorpion® Plus woofers, two 10" S-10825G Scorpion® drivers, one 22A™ mid-high driver on a CH™ 3 90° H × 45° V constant directivity horn, one HT™-94 90° H × 45° V super tweeter.	One 15" SP-15825KG Scorpion® Plus woofer, one heavy-duty 8" closed back mid-range, one HT™-94 90° H × 45° V tweeter
Dispersion:	90° H × 45° V	90° H × 75° V
Crossover Frequency:	400 Hz, 2200 Hz, 8000 Hz	650 Hz, 7.5 kHz
Weight & Dimensions:	161 lbs. 38⅜" H × 36½" W × 18¼" D	78 lbs. 30¼" H × 25" W × 14¼" D

SP™-2A

The SP™-2A, like the original SP™-2, represents great portability while capable of delivering the sound pressure levels, frequency response, and dispersion characteristics needed for sound reinforcement, public address, musical playback, and monitoring applications.

Musicians on the road, who record and critique their own performances, will appreciate the multi-capabilities of the SP-2A with its smooth, flat frequency response and high-level operation.

The SP-2A is equipped with a high-level passive crossover, biamp capability, and an integral flange adapter for stand mounting.

SP™-3

The Peavey SP™-3 loudspeaker system is a wide-range, two-way, all horn-loaded enclosure that features a level of performance and versatility usually found in far more expensive enclosures.

The Peavey SP-3 is an excellent choice for both general purpose PA and vocal sound reinforcement. The system exhibits the high power handling and reliability necessary for prolonged high level operation.

SP™-4

Engineered specifically for use with the Dynamic System Controller™ Series 23, the SP™-4 is a high-power, 2-way sound reinforcement system. The enclosure design is trapezoidal for maximum flexibility in arrayed systems allowing consistent, full coverage dispersion and optimum acoustic coupling. System components include premium 15" Black Widow® speakers (1505-8) and the CH™-2/22A™ horn/driver combination.

Although it is primarily designed to be used in conjunction with the Dynamic System Controller™ Series 23, the SP-4 is equipped with a high level passive crossover permitting full range or biamp operation. Heavy-duty carpet covering and high-density ¾" plywood construction assure cosmetic appeal and road-rugged durability.

Biamping with SP-4 with PL™ modules requires a PL™-800.

SPECIFICATIONS	SP™-2A	SP™-3	SP™-4
FREQUENCY RESPONSE:	60 Hz - 16 kHz	80 Hz - 16 kHz	40 Hz - 16 kHz
IMPEDANCE:	8 ohms	8 ohms	4 ohms
POWER HANDLING:	300 watts program 150 watts continuous	250 watts program 125 watts continuous	600 watts program 300 watts continuous
SOUND PRESSURE LEVEL:	101.5 dB	103.5 dB	103 dB
TRANSDUCER COMPLEMENT:	CH™-2 high frequency horn with 22A™ Driver and one 15" Black Widow®/ Super Structure™ loudspeaker (1505-8KA)	CH™-2 high frequency horn with 22A™ Driver and one 15" Scorpion® low frequency speaker (S-15825)	Two 15" Black Widow® speakers (1508-8) and the CH™-2/22A™ horn/driver combination
DISPERSION:	90° H × 45° V	90° H × 45° V	90° H × 45° V
CROSSOVER FREQUENCY:	800 Hz	800 Hz	1200 Hz
WEIGHT & DIMENSIONS:	93 lbs. 23¾" W × 31⅞" H × 17⅛" D	94 lbs. 26⅞" W × 33⅜" H × 16" D	135 lbs. 25¾" W × 52½" H × 19¼" D

112PS™

Finally—big bass response in a small package! The 112PS™ has been designed for applications where size, weight, and performance are of the utmost importance. It is generally known that bass response is a direct result of enclosure size where sound reinforcement enclosures are concerned. This is definitely not true with the 112PS! How did we do it? The 112PS works with our Dynamic System Controller™ Series 23 or Series 12 to achieve more than one octave of extended low end, while maintaining the size and portability of very small enclosures which normally exhibit poor low frequency response.

The 112PS is equipped with our CH™-3 horn and 22A™ Driver for the high end and a heavy-duty 12" woofer for the low end section. Yes, we have included a built-in passive crossover when processing is not available or full range operation is desired. The black hardware and durable carpet covering allow the 112PS to fit in with our larger processed enclosures, and the performance places this enclosure far above most lightweight systems that are not "processor" capable. We have also included an adaptor for stand mounting.

Biamp the smallest of our "processed" enclosures and you will be pleasantly surprised that we have accomplished our goal of "big bass response in a small package"!

FEATURES:

- **Two-way enclosure**
- **Processor capability**
- **CH™-3 horn with 22A™ Driver**
- **12" heavy duty woofer**
- **High-level passive crossover**
- **Biamp capability**
- **Black hardware**
- **Durable carpet covering**
- **Integral stand mount adapter**

SPECIFICATIONS
112PS™

FREQUENCY RESPONSE:
Processed 60 Hz to 20 kHz
Unprocessed 80 Hz to 15 kHz

IMPEDANCE:
8 ohms

POWER HANDLING:
Program 250W RMS
Continuous 125W RMS

SPL (1W, 1M on axis):
Processed 99 dB
Unprocessed 97 dB

DISPERSION:
90° × 45° V

CROSSOVER FREQUENCY:
1200 Hz

WEIGHT AND DIMENSIONS:
46 lbs.
16⅛" W × 21½" H × 11" D

STADIA™

Weatherproof in black or white...

The Stadia™ is a full-range outdoor enclosure designed to be totally weatherproof under the most adverse conditions. It features a specially designed 12" woofer and constant directivity tweeter which are protected by a sturdy metal grille. The two speaker components combine to produce a frequency response of 70 Hz to 16 kHz. The trapezoidal enclosure is constructed of durable weatherproof black or white polypropylene. The sides of the Stadia are specially slotted with a unique patent pending design so that adjacent enclosures will interlock easily with one another to form an array.

FEATURES:

- **Weatherproof design**
- **12" special design speaker**
- **Constant directivity tweeter**
- **Rugged metal grille**
- **Enclosures lock together to build arrays**
- **8 ohm impedance**

WEIGHT & DIMENSIONS:
35 lbs.
14" W × 21" H × 11" D

DYNAMIC SYSTEM CONTROLLER™ SERIES 12, SERIES 23, AND HDH™ SERIES

The Peavey Dynamic System Controllers are processor-controlled active crossover/preamplifier combinations with control parameters optimized for specific sound reinforcement enclosures.

The Dynamic System Controller™ outputs are controlled by individual band pass sense inputs with threshold settings to maximize sound pressure levels from the selected sound reinforcement system. The processor controller also provides maximum thermal and mechanical driver/speaker protection in high power applications.

The Dynamic System Controller™ Series 23 replaces our PCS Processor and offers a new dimension in "smart system efficiency." The "23" produces an additional 3 dB of output level across the entire frequency spectrum. The crossover points are 125 Hz and 1.2 kHz and the user adjustable contour compensation allows tailoring of the low end response to individual tastes or environments.

The Dynamic System Controller™ HDH™ Series is a second generation processor designed to work specifically with the "HDH" family of enclosures. The new "HDH" processor offers an incredible 3 dB increase in output level across the band passes and provides unmatched efficiency for the HDH systems.

Since the Dynamic System Controller HDH Series is capable of extreme low frequency compensation, a minimum amplifier rating of 250 watts at 8 ohms is strongly recommended. The combination of the Dynamic System Controller and sufficient amplifier headroom will guarantee maximum system performance and transducer control.

The Dynamic System Controller Series 12 offers increased versatility to our line of processors. We have added "full range" and "stereo" capability, and the Series 12 allows processing of most Peavey sound reinforcement enclosures.

Instead of constantly searching for those special enclosures that can be processed, you simply select enclosures with either a 40 Hz or 60 Hz low frequency roll-off specification. The low end is switch-selectable on the Series 12. Biamplification processing is possible with the crossover point at 1200 Hz.

The Dynamic System Controller Series 12 has made it possible to enjoy the performance, headroom, and system protection offered by processor controlled systems with most sound reinforcement enclosures.

SERIES 12 FEATURES:

- **Full-range/Biamp operation**
- **Two-channel stereo operation**
- **40 Hz/60 Hz tuning**
- **Electronically balanced inputs**
- **Automatic Loudness Compensation**
- **Process indication LEDs**

SERIES 23/HDH™ SERIES FEATURES:

- **User-adjustable low contour control**
- **Contour bypass switch**
- **LED Indicators for:**
  - **Power On/Off**
  - **High Pass Compression**
  - **Mid Pass Compression**
  - **Low Pass Compression**
  - **Low Excursion Process**
  - **Low Contour Process**
- **Input:**
  - **Female XLR (Balanced)**
  - **¼" phone jack (Unbalanced)**
- **Sense Inputs (¼" phone jacks) for High, Mid, and Low**
- **Output: High, Mid, and Low (all transformer balanced XLR and ¼" phone unbalanced)**
- **Mode switch for 2-way, 40 Hz operation; 2 way, 60 Hz operation; and 3-way, 40 Hz operation**
- **Single-rack-space package**

SPECIFICATIONS	DSC™ SERIES 12	DSC™ SERIES 23	HDH™ SERIES
Crossover Frequency:	1200 Hz (Biamp Mode)	1.2 kHz (two-way mode) 1.2 kHz, 125 Hz (three-way mode)	1.2 kHz (two-way mode) 1.2 kHz, 300 Hz (three-way mode)
Crossover Type:	Third order Butterworth (18 dB octave)	Modified, third order Butterworth (18 dB octave)	Modified, third order Butterworth (18 dB octave)
Input Impedance:	47K ohms (each channel)	47K ohms, balanced	47K ohms, balanced
Frequency Response:	58 Hz - 20 kHz (maximum sense)	38 Hz - 20 kHz (sense inactivated)	38 Hz - 20 kHz (sense inactivated)
Total Harmonic Distortion:	Less than .01%, 30 Hz to 20 kHz (sense inactivated)	Less than .01%, 38 Hz to 20 kHz (sense inactivated)	Less than .01%, 38 Hz to 20 kHz (sense inactivated)
Signal to Noise Ratio:		Greater than 90 dB 38 Hz to 20 kHz (sense inactivated)	Greater than 90 dB 38 Hz to 20 kHz (sense inactivated)
Power Requirements:	120V AC, 60 Hz, 15W	120V AC, 40W, 60 Hz	120V AC, 40W, 60 Hz
Weight & Dimensions:	9 lbs. 19" W × 1¾" H × 9⅛" D	8.5 lbs. 19" W × 1¾" H × 9" D	8.5 lbs. 19" W × 1¾" H × 9" D

IMPULSE™

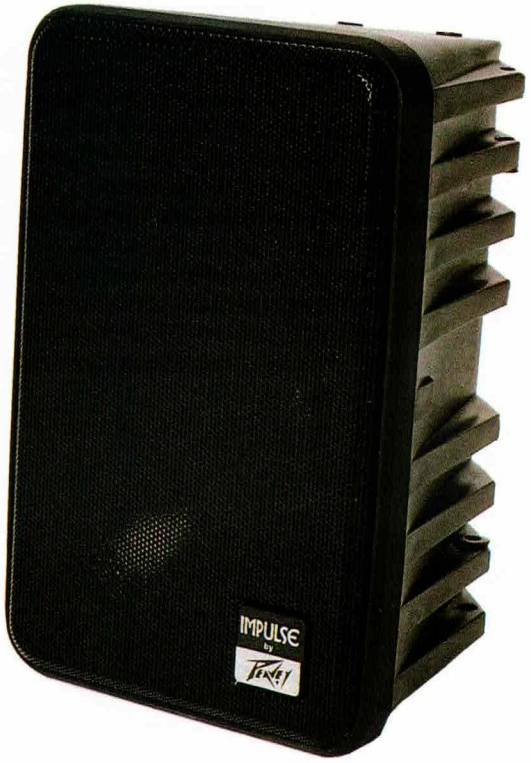
The Peavey Impulse™ speaker combines the best in sound quality and usability in one attractive, versatile package. The 8-ohm enclosure features a specially-designed 6" woofer and a conical tweeter protected by a sturdy metal grille. The two speaker components combine to produce a frequency response of 100 Hz to 20 kHz and a sensitivity of 91 dB, 1W/1M. The trapezoidal enclosures are constructed of durable black propylene. The sides of the speaker are specially slotted so that adjacent enclosures will interlock with one another to form a mechanically stable array. In addition, the Impulse comes with four threaded inserts which make the enclosure compatible with most Series 75 Omnimount® hardware.

Omnimount® is a registered trademark of Omnimount Systems, Inc.

The Peavey Impulse™ is a high-quality sound reproduction device in a visually appealing and useful package. Its small size and myriad features make the Impulse an excellent choice for home audio as well as permanent installation.

FEATURES:

- **Molded propylene enclosure**
- **6" speaker**
- **Conical tweeter**
- **Slotted sides interlock to form arrays**
- **Threaded inserts for Omnimount® hardware**
- **8-ohm impedance**
- **22.5⁰ angled enclosure**



IMPULSE™ II

The Peavey Impulse™ II is the result of efforts from our R & D team to produce a small, attractive monitor for the working musician. The enclosure is constructed of rugged, black propylene and comes equipped with a specially designed mic stand adaptor. The Impulse II utilizes two 4½" speakers and a piezo tweeter to deliver a full-range frequency response. The speaker components are protected by a rugged metal grille.

In answer to the requests of many working musicians, the Impulse II has been designed as a 16-ohm enclosure and is equipped with a level control.

These features, coupled with the small size and ruggedness of the enclosure, make it an excellent choice for live monitor applications.

FEATURES:

- **Molded propylene enclosure**
- **Integral mic stand adaptor**
- **(2) 4½" speakers**
- **Piezo tweeter**
- **Level control**
- **Rugged metal grille**
- **16-ohm impedance**
- **22.5⁰ angled enclosure**
- **Slotted sides for interlocking enclosures**

SPECIFICATIONS	IMPULSE™	IMPULSE™ II
FREQUENCY RESPONSE:	100 Hz - 20 kHz +/- 3 dB	100 Hz - 20 kHz +/- 3 dB
NOMINAL IMPEDANCE:	8 ohms	16 ohms
POWER HANDLING:	80W continuous 160W program	50W continuous 100W program
SOUND PRESSURE LEVEL:	91 dB	90 dB
TRANSDUCER COMPLEMENT:	One 6" woofer One 1¾" conical tweeter	Two 4" woofers One Piezo tweeter
CROSSOVER:	3500 Hz	N/A
WEIGHT & DIMENSIONS:	7.5 lbs. 7⅜" W × 11½" H × 6⅜" D	8 lbs. 7⅜" W × 11½" H × 7⅛" D

CL™-1

Permanent sound reinforcement installations require a system which is small, powerful, easily mounted, and has the frequency range and dispersion to provide even, natural coverage to the audience. The CL™-1 system is designed and engineered to meet this demanding criteria.

This two-way enclosure is ideal for centrally located, cluster-style installations. Its small size, clean full-range response and $90^0 \times 45^0$ dispersion pattern are the ingredients for successful "point-source" sound. It comes equipped with four rigging points utilizing ⅜" T-nuts.

The CL-1 is cosmetically adaptable to a wide range of installation environments. The enclosure is factory-finished in flat black and may be easily repainted as needed. A full-coverage cloth grille provides an attractive, consistent front surface.

The CL-1 combines a multi-driver array of six 6" diameter speakers in a vented box design, and a Model 22A™ compression driver coupled to a CH™-3 constant directivity horn. This combination assures high efficiency in a small, lightweight cabinet, and controlled directivity over a wide frequency bandwidth, with excellent low-frequency power handling to 80 Hz. Impedance: 4 ohms.

SPECIFICATIONS	CL™-1	CL™-2
FREQUENCY RESPONSE:	70 Hz - 16 kHz	90 Hz - 16 kHz +/3 dB
POWER HANDLING:	150W continuous 300W program	150W continuous 300W program
SOUND PRESSURE LEVEL:	100 dB	100 dB
TRANSDUCER COMPLEMENT:	Six heavy duty 6" woofers and one 22A™ compression driver loaded onto a CH™-3 constant directivity $90^0 \times 45^0$ horn	Six 6" heavy-duty speakers, and a 22A™ compression driver loaded onto a CH™-3 90^0 H × 45^0 constant directivity horn
CROSSOVER FREQUENCY:	1200 Hz	1200 Hz
IMPEDANCE (Nominal):	4 ohms	8 ohms
WEIGHT & DIMENSIONS:	58 lbs. 23¼" W × 21½" H × 14¾" D	58 lbs. 23¼" W × 21½" H × 14¾" D

CL™-2

The CL™-2 is designed as the 8-ohm version of the already popular CL™-1 multi-array enclosure. These stand-mountable, highly portable PA speakers offer a tough, durable finish (premium 34 oz. Tolex®) and performance characteristics that meet a wide range of musical requirements. These models serve as excellent speaker enclosures to complement the XM™ and XR® series mixer amplifiers, since two 8-ohm CL-2 enclosures meet the 4-ohm load requirement.

Additionally, these versatile speakers are well suited to permanent sound reinforcement installations where a dual source is required. Impedance: 8 ohms.

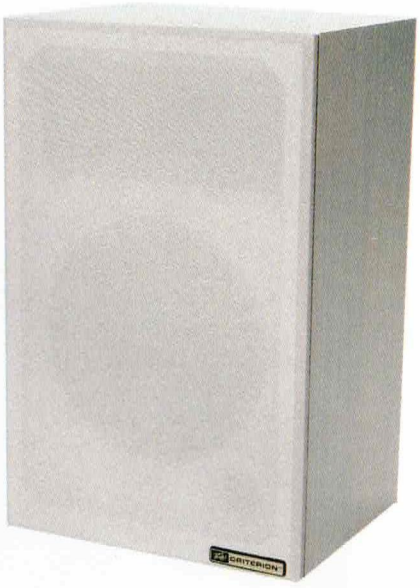
Tolex® is a registered trademark of DiversiTech General.

112 CRITERION™ II
112 CRITERION™ BLEACHED OAK

The 112 Criterion™ II is a multi-use enclosure constructed with quality material and finished in simulated oak. This unit is highly recommended for use in permanent installations where cosmetic appeal, as well as acoustic excellence, are necessities. The overall appearance of this enclosure with the attractive, full-coverage grille structure assures an aesthetically pleasing addition to most any architectural environment with no sacrifice in sound quality. The oak finish adds a pleasing touch to the decor of most church installations, meeting rooms, etc., where natural wood trim is utilized.

The bleached oak 112 Criterion™ is highly recommended for use in permanent installations where cosmetic appeal, as well as acoustic excellence, are necessities. The overall "bleached oak" appearance of this enclosure with the attractive full-coverage grille structure assures an aesthetically pleasing addition to most any architectural environment with no sacrifice in sound quality.

The 112 Criterion II utilize one 12" Scorpion® speaker (S-12816C) and one CDH™ multi-flare, high frequency horn in a tuned enclosure.



FEATURES:

- **12" Scorpion® speaker**
- **CDH™ multi-flare horn**
- **Tuned enclosure**
- **Parallel ¼" speaker jacks**
- **White "bleached oak" or "natural oak" appearance**
- **8 ohm impedance**

SPECIFICATIONS
112 Criterion™ II/112 Criterion™ Bleached Oak

FREQUENCY RESPONSE:
70 Hz - 20 kHz +/- 3 dB

POWER HANDLING:
150W continuous

SOUND PRESSURE LEVEL:
99 dB

TRANSDUCER COMPLEMENT:
One 12" premium low frequency Scorpion® speaker/one constant directivity dual horn tweeter

IMPEDANCE (NOMINAL):
8 ohms

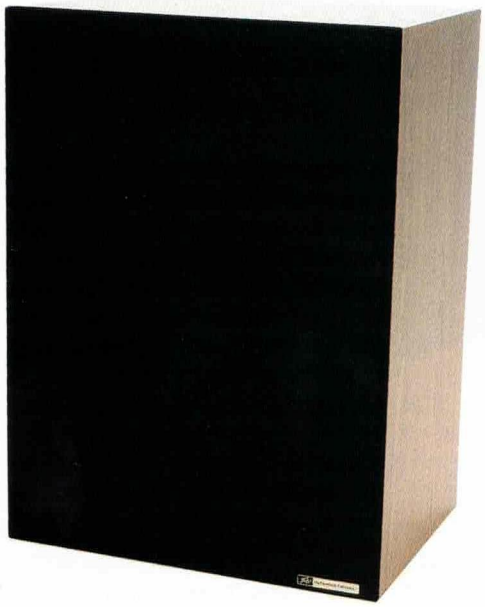
WEIGHT & DIMENSIONS:
37 lbs.
14½" W × 22⅜" H × 11¼" D

115 OAK INTERNATIONAL™ SERIES III

Many medium-to-high level sound reinforcement installations require not only accurate audio reproduction, but also an attractive enclosure that blends well with the architectural aesthetics of the building. The 115 Oak International™ Series III combines three-way sonic excellence and a high quality oak woodgrain enclosure for an exceptional permanent installation system. The low end is handled efficiently by a premium Black Widow® 1505-8 transducer with the CH™-3/22A™ horn-driver combination for the mid-range. The CH-3 provides constant directivity and $90^0 \times 45^0$ pattern. The ultra high frequency response is provided by the HT™-94 super tweeter.

A specially designed, high-order, three-way crossover assures the necessary filtering for the system components while providing full range and biamp input termination.

Specifications same as 115 International Series™ III. See page 37.



PROJECT™ TWO

The Project™ Two consists of an MF1-X™ high frequency horn, an MB™-2 mid-bass horn, and an FH™-1 low frequency enclosure.

Applications: Medium-to-high level sound reinforcement with short-to-medium throw and wide dispersion. Dispersion characteristics: 90° H × 45° V.

Triamping with PL™ modules requires PL™-250 and PL™-1200 EQ. **NOTE:** System should not be "biamped!!"

MB™-2

The MB™-2 is the heart of the Project™ Two three-way system. This mid-bass horn handles the "problem region" in the frequency spectrum from 250 Hz to 1.2 kHz +/- 3 dB. A Model 1202-4 12" Black Widow®/Super Structure™ is the driver for this highly efficient mid-bass horn.

MF1-X™

The MF1-X™ features our 22A™ compression driver coupled to a Peavey CH™-1 high frequency horn. This high frequency package also includes a passive crossover network for high frequency attenuation and equalization when used in two-way system applications with a low frequency complement. Connections are also provided for biamp operation.

FH™-1

The FH™-1 BW Mark III™ is a low frequency folded horn that combines very wide bandwidth and high efficiency. The size-to-performance ratio makes this enclosure ideal for a wide range of professional applications.

The FH-1 BW Mark III is a low frequency enclosure which utilizes a Model 1504-4 15" Black Widow®/Super Structure™.

FH™-2

The FH™-2 BW cabinet is an excellent choice as either the low frequency section of a two-way system or as the deep bass cabinet of a three-way/woofer/mid-bass high frequency system. The FH-2 BW features two Model 1504-4 15" Black Widow®/Super Structure™ speakers.

HDH™SUB

High-Efficiency, high level, low frequency system...

The HDH™ Sub is a folded-horn low frequency enclosure designed for use as a high efficiency, deep bass, sub system. The Sub is ruggedly constructed of ¾" high-density plywood and features a perforated 16 gauge steel protective grille. The unit is covered in black high-durability carpet to match the other HDH enclosures, and is equipped with the Neutrik® 8-Pin connector. Two handles are recessed on each side of the enclosure for ease of handling, and the complex folded horn design includes two 15" 1504-4 Black Widow® speakers.

If bass efficiency is what you need, then it's time to add the HDH Sub to any of the other HDH systems. The HDH Sub allows the HDH™-1 system to be operated four-way and there is no need to process the low pass that is handled by the Sub. The efficiency of the HDH Sub is unmatched at 110 dB, 1 watt, 1 meter, and the usable low frequency limit is approximately 48 Hz.

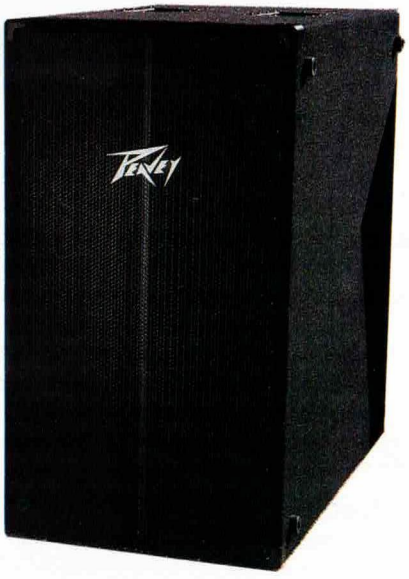
The Sub is not equipped with flying hardware and should be stacked or arrayed near the floor for maximum coupling and increased low frequency performance.

Power handling is exceptional with this folded horn design coupled with two 15" Black Widow® speakers, and it's ready to produce those "monster" low frequencies with headroom to spare... The HDH Sub from Peavey.

FEATURES:

- **Low frequency Sub enclosure**
- **High-efficiency folded horn design (110 dB, 1 watt, 1 meter)**
- **High-durability, black carpet covering**
- **Recessed handles**
- **Perforated 16 gauge steel protective grille**
- **Two 15" Black Widow® speakers**
- **Neutrik® 8-pin connector**
- **4 ohm impedance**

Neutrik® is a registered trademark of Neutrik AG.



SPECIFICATIONS	MF1-X™	MB-2™	FH-1™	FH-2™	HDH™ SUB
Frequency Response:	600 Hz - 16 kHz	250 Hz - 1.2 kHz	60 Hz - 500 kHz	60 Hz - 400 kHz	60 Hz - 400 kHz
Impedance (Nominal):	8 ohms	8 ohms	8 ohms	4 ohms	4 ohms
Power Handling:	150W continuous 300W program	250W continuous 500W program	250W continuous 500W program	300W continuous 600W program	300W continuous 600W program
Sound Pressure Level:	112 dB	104 dB	104 dB	110 dB	110 dB
Transducer Complement:	One 22A™ compression driver loaded onto a CH™-1 constant directivity horn with 90° H × 45° V dispersion	One 12" 1202-4 Black Widow® low driver	One 15" model 1504-4 Black Widow® low frequency driver	Two 15" model 1504-4 Black Widow® woofers	Two 15" model 1504-4 Black Widow® woofers
Dispersion:	90° H × 45° V	90° H × 45° V	N/A	N/A	N/A
Crossover Frequency:	600 Hz	N/A	N/A	N/A	N/A
Weight & Dimensions:	63 lbs. 30⅞" W × 16¼" H × 23⅜" D	75 lbs. 30⅞" W × 16" H × 25⅛" D	117 lbs. 30⅝" W × 25⅜" H × 23⅜" D	250 lbs. 42¾" W × 24⅜" H × 41⅝" D	250 lbs. 42¾" W × 24⅜" H × 41⅝" D

415 SUB™

While the 415 Sub™ is an excellent add-on subwoofer for essentially any system, it is optimized for addition to the Peavey 3020HT™ 4-way enclosure. The 415 Sub delivers deep, thundering low-end response to the 40 Hz range. It is equipped with four 15" Scorpion® Plus speakers with integral steel protective grilles in a tuned and ported, carpet-covered enclosure. Impedance: 8 ohms.

SPECIFICATIONS	415 SUB™	118 SUB™ 8
FREQUENCY RESPONSE:	45 Hz - 1 kHz	42 Hz - 1 kHz
IMPEDANCE (NOMINAL):	8 ohms	8 ohms
POWER HANDLING:	500 watts continuous (48.9 volts RMS) 800 watts program	250 watts continuous (45 volts RMS) 500 watts program
SOUND PRESSURE LEVEL:	106 dB	102 dB
TRANSDUCER COMPLEMENT:	Four 15" 15825M Scorpion® Plus woofers	One 1801-8 Black Widow®
WEIGHT & DIMENSIONS:	162 lbs. 36¼" W × 41⅜" H × 20¾" D	103 lbs. 26½" W × 36½" H × 20¼" D

118 SUB™-8

The 118 Sub™-8 provides excellent low-response frequency down to 42 Hz and is a superb subwoofer for two-, three-, or four-way systems. It is also well suited for high-level drum monitoring and other similar applications. Its performance, dimensions, and cosmetics make it the perfect subwoofer addition to any of the International Series™ III enclosures, to provide an extended range, four-way system with distinctive visual appeal.

FEATURES:

- **18" Black Widow® speaker (1801-8)**
- **High durability carpet covering**
- **Extended low frequency response**
- **Outstanding front-loaded performance**

215D™

The 215D™ enclosure is easily one of the most versatile enclosures we have ever produced. Its applications range from bass guitar to heavy-duty sound reinforcement. In addition to the obvious use as a full-range 2 × 15 bass enclosure, it doubles as an excellent subwoofer for many of our full-range 2-way and 3-way sound reinforcement enclosures. The 215 will provide more than adequate low end when used as a sub with 112 and 115 Series III Internationals, SP™-3, SP™-2A, and the 112PS™. The 4 ohm impedance configuration allows total power transfer to the 215 when used on one channel of most amplifiers (full power rated into 4 ohms).

Sound engineers generally like to drive "sub" enclosures with tons of power for punch, clarity, and headroom for the lowest octave or music reproduction. Connect this enclosure to one side of a 600-watt-per-channel amplifier (CS®-1200, etc.) and you'll have that precious commodity called headroom with the sub system.

The 215D is available with (2) 15" Scorpion® speakers (#SP-15825M) or (2) 15" Black Widow®/Super Structure™ speakers (1502-8).

WEIGHT & DIMENSIONS:
106 lbs. w/Scorpion®
123 lbs. w/Black Widow®
26" W × 40⅝" W × 18⅜" D

RBS™-1

The RBS™-1 is a unique, low frequency enclosure which combines the best features of current vented box and closed box technologies. The enclosure is constructed of sturdy ¾" plywood and covered with high durability carpet or our standard 34-ounce Tolex® material. Black steel handles and corners are used for convenient enclosure transport and protection.

The RBS-1 creates sound in a slightly different way than conventional enclosures. There are two high-efficiency 15" Black Widow® speakers concealed and side-loaded into a compression chamber, matched with an optimally tuned resonant volume. The compression chamber limits extreme low end speaker excursion, while the resonant volume limits excursion at the higher frequencies. Advantages of this configuration include lower distortion; increased efficiency at the prominent, usable bass frequencies; compact size; and automatic speaker protection.

The RBS-1 can be used effectively as a subwoofer (40 Hz to 200 Hz) in PA and sound reinforcement applications. It is equally well suited to be used as the low end portion of a biamped system for electric bass.

FEATURES:

- **Dual 15" Black Widow® speakers**
- **Compression chamber design**
- **Black recessed steel handles**
- **Controlled speaker excursion**
- **High-durability carpet or Tolex® covering**
- **Compact size**
- **High performance**
- **4 ohm impedance**

Tolex® is a registered trademark of DiversiTech General

SPECIFICATIONS:

ENCLOSURE:
RBS™ 1

FREQUENCY RESPONSE:
40 Hz - 200 Hz

IMPEDANCE (Nominal):
4 ohms

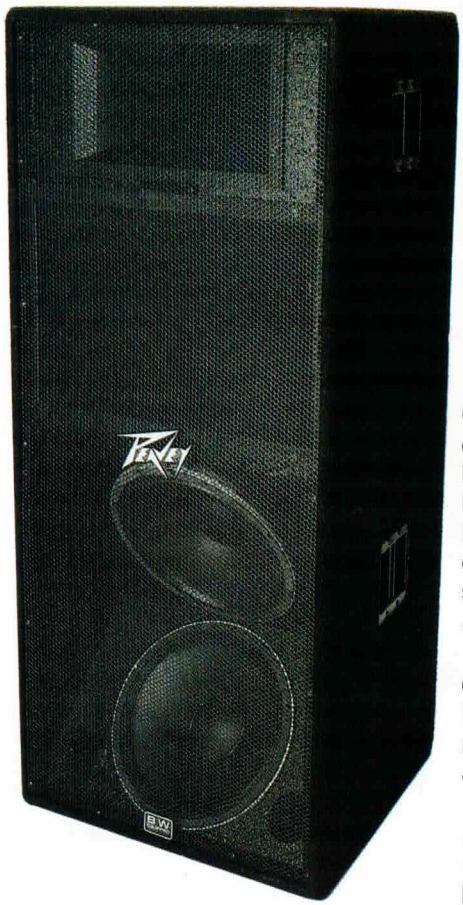
POWER HANDLING:
500W continuous
800W program

SOUND PRESSURE LEVEL:
99 dB

TRANSDUCER COMPLEMENT:
(2) 15" 1505-8 Black Widow®

WEIGHT & DIMENSIONS:
123 lbs.
33⅛" H × 24⅜" W × 17" D

HDH™ 1



The HDH™ 1 enclosure has been designed specifically for use with the Dynamic System Controller™ HDH™ Series processor. This enclosure is a high-power, three-way sound reinforcement system and is not recommended for full range operation. There is no passive crossover network contained with this enclosure and it **must** be operated only as a processed system, or at the very least, triamped. The enclosure design is trapezoidal for maximum flexibility in arrayed systems allowing consistent, full coverage dispersion and optimum acoustic coupling.

System components include the CH™-5 with a manifold arrangement containing four 22A™ drivers for the high end. The mids are handled with a MB™-3 horn coupled with a 1202-4 Black Widow® speaker. The low end consists of two 1505-8 Black Widow speakers in a semi-manifold arrangement.

The HDH 1 is constructed of high density, ¾" plywood and covered with heavy-duty, wear-resistant carpet for road-rugged durability and cosmetic appeal.

Aeroquip flying hardware has been included as standard equipment, with lift points provided for the top and bottom of the enclosure, as well as a fifth point on the back to assist in proper angle and coverage of the array.

FEATURES:

- **3-way enclosure**
- **(2) 15" Black Widow® speakers**
- **MB-3 mid bass horn w/12" Black Widow**
- **CH™-5 horn w/manifold and four 22A™ drivers**
- **Tuned and ported enclosure**
- **Semi-manifold speaker arrangement**
- **Trapezoidal shape for ease of building clusters/arrays**
- **Aeroquip flying hardware as standard equipment**
- **Recessed handles**
- **Durable carpet covering**
- **Processor-controlled design**

SPECIFICATIONS
HDH™ 1

FREQUENCY RESPONSE:
38 Hz - 18 kHz

IMPEDANCE (Nominal):
4 ohms low, 8 ohms mid, 8 ohms high

POWER HANDLING:
LOWS: 500W continuous
500W program
MIDS: 250W continuous
500W program
HIGHS: 160W continuous
320W program

SOUND PRESSURE LEVEL:
109 dB

TRANSDUCER COMPLEMENT:
Two - 1505-8 BW
One - 1502-4 BW coupled to an MB™-3 60° × 40° V mid bass horn
Four 22A™ compression drivers coupled to a CH™-5 80° H × 40° V horn by a four-driver manifold

DISPERSION:
80° × 40°

CROSSOVER FREQUENCY:
300 & 1200 Hz

FLYING HARDWARE:
Provided with 5 fixed flying points (2 top, 2 bottom, 1 back)

WEIGHT & DIMENSIONS:
250 lbs.
27" W × 57¼" H × 27" D

HDH™ 2

The HDH™ 2 represents a new level of performance for two-way systems. The high-end reproduction is accomplished by our new "manifold component," coupled with not one, but four 22A™ Drivers and the new CH™-5 constant coverage horn. The CH-5 exhibits a coverage pattern of $80^0 \times 40^0$ and has been optimized for applications with the manifold/driver arrangement.

"Power handling" is a very important feature of the HDH 2, while producing excellent bandwidth and efficiency. The enclosure is front loaded, tuned, and utilizes the 1505-8 Black Widow®/Super Structure™ speaker for the low-frequency range.

The HDH 2 has been designed to work exceptionally well with the Dynamic System Controller™ HDH™ Series Processor selected to 40 Hz, two-way operation. The enclosure may also be biamped in the conventional manner with PL™ modules or other electronic crossovers. Processor-controlled crossover point is 1200 Hz, but conventionally the unit may be crossed over at 800 Hz (PL™-800 EQ).

FEATURES:

- **CH™-5 horn**
- **Manifold component/four 22A™ Drivers**
- **1505-8 Black Widow®/Super Structure™ speaker**
- **Front-loaded tuned enclosure**
- **Recessed handles**
- **Durable carpet covering**
- **Power handling 500 watts program, 250 continuous**

HDH™ 3

The HDH™ 3 is the low frequency split component of the HDH™ 1. This low-end section consists of two front-loaded 1801 Black Widow®/Super Structure™ speakers in a vented enclosure. The BW's are wired in parallel, presenting a 4-ohm load, and exhibit a low frequency cutoff of 40 Hz. The split versions of the HDH 1 are ideal for applications where mids and highs may be flown in separate locations or separately arrayed from the low frequency section. The low frequency section may be flown the same as the HDH™ 4, or it may be easily stacked down near the stage. The enclosure is trapezoidal and includes Aeroquip flying hardware, with five ring and pan assemblies provided. Two assemblies are located top and bottom of a fifth one on the rear of the enclosure for proper arraying and angle of coverage.

The HDH 3 may be used as a subwoofer with other mid and high frequency components other than the HDH 4. The HDH 3 has been designed to work as a processor-controlled system, and performance of this unit has been optimized with the Dynamic System Controller™ HDH™ Series Processor.

FEATURES:

- **Two 1801 Black Widow®/Super Structure™ speakers**
- **Tuned and ported enclosure**
- **Semi-manifold speaker arrangement for increased efficiency**
- **Trapezoidal shape for ease of building clusters/arrays**
- **Aeroquip flying hardware as standard equipment**
- **Recessed handles**
- **Durable carpet covering**
- **Processor-controlled design**

HDH™ 4

The HDH™ 4 is the mid and high frequency section of the split version of the HDH™ 1 enclosure. The mid band is handled by the MB™-3 horn and the 1202-4 Black Widow®/Super Structure™ speaker. The MB-3 exhibits a $60^0 \times 45^0$ response and has a low-frequency cutoff of 200 Hz. The HDH 4 has been optimized to work with the new Dynamic System Controller™ HDH™ Series processor selected to the three-way operational mode. It can also be used as a conventional multi-way system for highs and mids.

The high-frequency section of the HDH 4 is the CH™-5 constant coverage horn, and is driven by our manifold arrangement containing four 22A™ drivers. The manifold arrangement increases power handling and reduces distortion.

FEATURES:

- **CH™-5 horn**
- **Manifold arrangement with four 22A™ Drivers**
- **1202-4 Black Widow®/Super Structure™ speaker**
- **MB™-3 mid-bass section with Black Widow®/Super Structure™ speaker**
- **Trapezoidal shape for ease of stacking and building arrays**
- **Flying hardware as standard equipment (Aeroquip)**
- **Durable carpet covering**
- **Rugged ¾" high-density plywood construction**

HDH™ M

The HDH™ M is a 2-way processor-controlled monitor enclosure. The high end is handled by our "manifold component" coupled with four 22A™ Drivers. High frequency power handling is one tough requirement of high-performance stage monitors, and this one can take it! The CH™-5 horn controls the polar response of the 4 drivers and delivers a constant coverage pattern of $80^0 \times 40^0$.

The HDH M has been optimized to work exceptionally well with the Dynamic System Controller™ HDH™ Series processor selected to 60 Hz, two-way operation. The entire family of HDH enclosures is designed to be processor controlled, and the HDH M carries the "high-performance" and "high-level" operational characteristics from the HDH™ 1 to the stage monitor environment.

The HDH M may be operated in a typical "unprocessed," biamped arrangement with a crossover point of 800 to 1200 Hz.

The low-frequency section is front-loaded tuned and utilizes the 1505-8 Black Widow®/Super Structure™ speaker in a rugged ¾" high-density plywood enclosure.

FEATURES:

- **CH™-5 horn**
- **Manifold component/four 22A™ drivers**
- **1505-8 Black Widow®/Super Structure™ speakers**
- **Front-loaded tuned enclosure**
- **Recessed handles**
- **Durable carpet covering**
- **Power handling 500 watts program, 250 watts continuous**

SPECIFICATIONS	HDH™ 2	HDH™ 3	HDH™ 4	HDH™ M
FREQUENCY RESPONSE:	45 Hz - 18 kHz	45 Hz - 300 Hz	300 Hz - 18 kHz	58 Hz - 18 kHz
IMPEDANCE (NOMINAL):	8 ohms low, 8 ohms high	8 ohms	8 ohms mid, 8 ohms high	8 ohms low, 8 ohms high
POWER HANDLING:	LOWS: 250 watts continuous 500 watts program HIGHS: 160 watts continuous 320 watts program	250 watts continuous 500 watts program	MIDS: 250 watts continuous 500 watts program HIGHS: 160 watts continuous 320 watts program	LOWS: 250 watts continuous 500 watts program HIGHS: 160 watts continuous 320 watts program
SOUND PRESSURE LEVEL:	106 dB	106 dB	109 dB	106 dB
TRANSDUCER COMPLEMENT:	One - 1505-8 BW Four - 22A™ compression drivers coupled to a CH™-5 80^0 H × 40^0 V horn by a four-driver manifold	Two - 1801-8 BW	One - 1202-4 BW coupled to an MB™-3 60^0 H × 40^0 V mid bass horn Four - 22A™ compression drivers coupled to a CH™-5 80^0 H × 40^0 V horn by a four-driver manifold	One - 1505-8 BW Four - 22A™ compression drivers coupled to a CH™-5 80^0 H × 40^0 V horn by a four-driver manifold
DISPERSION:	$80^0 \times 40^0$	N/A	$80^0 \times 40^0$	$80^0 \times 40^0$
CROSSOVER FREQUENCY:	1200 Hz	300 Hz	1200 Hz	1200 Hz
FLYING HARDWARE:	No flying hardware provided	Provided with 5 fixed flying points (2 top, 2 bottom, 1 back)	Provided with 5 fixed flying points, (2 top, 2 bottom, 1 back)	N/A
WEIGHT & DIMENSIONS:	104 lbs. 22" W × 28⅜" H × 18⅛" D	157.5 lbs. 27" W × 48" H × 27" D	153 lbs. 27" W × 30⅜" H × 27" D	95 lbs. 22" W × 23⅜" H × 32" D

PA COLUMN ENCLOSURES

110H™ & 112PT™

The 110H™ and 112PT™ answer the need for high portability and ease of setup for performers, lecturers, soloists, small bands, etc. Their small size, light weight, and lower price tag make them a perfect choice for such portable PA applications, as well as for permanent installations where wide bandwidth is desired for music and voice coverage. Each enclosure is 16 ohms, allowing direct connection for as many as 8 units to a stereo or dual channel, 4-ohm power amplifier (4 per channel). When used in pairs, the 110H and 112PT are also the ideal partners for monaural 8 ohm PA amplifiers such as the XM™ 4 and other models requiring a total speaker load of 8 ohms.

WEIGHT & DIMENSIONS:
110™: 31 lbs.
14½" W × 22¼" H × 11¼" D

112PT™: 42 lbs.
16⅛" W × 26½" H × 11¼" D

112H™ & 115H™

These two models work for many of the applications where the 110PT™ and 112PT™ are often used, but where high power handling, extended range, and increased efficiency are needed. Each enclosure is 8 ohms, and comes standard with Peavey Scorpion® series speakers as well as constant directivity, dual-driver CDH™ horns for smooth response and increased clarity of reproduction. Both models are also equipped with the SA-1™ stand adaptor for quick and easy stand mounting to give increased audience coverage. The integral mounting flanges fit the Peavey S-1™ stand.

WEIGHT & DIMENSIONS:
112H™: 43 lbs.
16½" W × 23" H × 11¼" D
115H™: 62 lbs.
17" W × 26½" W × 13⅜" D

1210HS™

The 1210HS™ is the evolutionary extension of the popular "column" approach to public address enclosures. The advantages of the vertical array concept are realized in the 1210HS with several improvements over earlier designs which used four 12" or four 10" speakers. The 1210HS employs a specially selected 12" transducer for the low end, a heavy-duty 10" mid-range speaker, and the proven CDH™ constant directivity, dual-driver horn for extended-range, high-end performance. Its characteristic tonal response, columnar appearance, and power-handling capacity have helped to make the 1210HS a front-runner in portable PA enclosures.

WEIGHT & DIMENSIONS:
1210HS™: 57 lbs.
16⅛" W × 34½" H × 11⅛" D

MD® STAGE SYSTEM

In the development of our monitor mixers, we listened to the needs of top sound engineers and performing artists. Then we incorporated their ideas and requests into the MD® Stage System. This approach has enabled us to offer the features, performance, and flexibility demanded by today's complex concert systems.

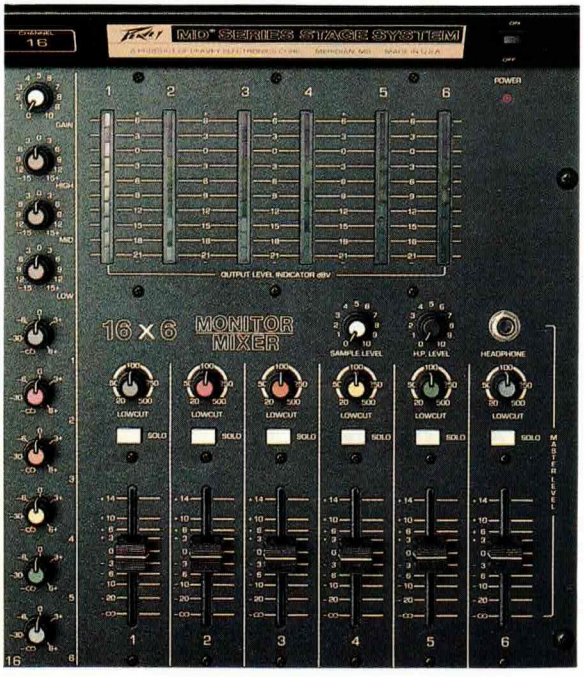
Many top professional artists have chosen Peavey monitor consoles as the heart of their stage monitoring systems... listen to what these systems could do for your performance!

FEATURES:

- **Bridging XLR inputs**
- **Channel patch In/Out jack**
- **Variable input gain**
- **3 bands of equalization**
- **6 color coded matrix level controls**

MASTER:

- **Calibrated faders for each of six mixes**
- **Six Auxiliary inputs**
- **Variable low cut filters**
- **Solo assign**
- **Headphone jack with level control**



SPECIFICATIONS
MD® Stage System

All specifications are typical unless otherwise noted

BRIDGING CHANNEL MICROPHONE INPUT/OUTPUTS:
(Replaces conventional spliter box)
Mic Impedance: Designed for 600 ohm or lower mics
(Balanced system with ground isolation)
Nominal Input Level: -26 dBM, 40 mV RMS
Minimum Input Level: -42 dBM, 6 mV RMS
Maximum Input Leevel: +20 dBM, 8V RMS

CHANNEL PRE RETURN INPUTS:
Line Impedance: High Z 47K ohms unbalanced
Designed Input Level: 0 dBv, 1V RMS

MASTER AUXILIARY INPUTS:
Line Impedance: High Z 33K ohms unbalanced
Nominal Input Level: 0 dBV, 1V RMS

MASTER & CHANNEL SENDS UNBALANCED OUTPUTS:
Load Impedance: 600 ohms or greater
Nominal Output: 0 dBV, 1V RMS
Maximum Output: +18 dBV, 8V RMS into 50K ohm load
+18 dBM, 6V RMS into 600 ohm load

SAMPLE UNBALANCED OUTPUT:
Load Impedance: 10K ohms or greater
Nominal Output: 0 dBV, 1V RMS
Maximum Output: +18 dBV, 8V RMS into 10K ohm load

HEADPHONES (Mono amp with stereo jack):
Load Impedance: 4 ohms to 50 ohms
Maximum Output Power: 100 mW

The following specs measured with a nominal input gain setting of +20 dB all channels, all channel matrix controls and all master slider controls are set at 0 dB, all EQ set flat, all Low-Cut filters set at 20 Hz, all Low Z inputs terminated with 600 ohms, all High Z inputs & all outputs terminated with 47K ohms

FREQUENCY RESPONSE:
(Any in/out combination with 1V RMS output)
+0, -2 dB, 20 Hz to 30 kHz

SYSTEM HUM & NOISE:
(All channels on)
-80 dBV, (Low Z mic inputs)

EQUIVALENT INPUT NOISE:
(20 Hz - 20 kHz, 150 ohms)
-126 dBV

OVERALL DISTORTION:
(Any in/out combination, 20 Hz - 20 kHz @ 1V RMS)
Less than .05% THD, typically below .01%

EQUALIZATION:
+/- 15 dB @ 60 Hz & 8 kHz, shelving
+/- 15 dB @ 600 Hz, peak/notch

LOW CUT FILTERS:
12 dB/octave slope, 20 Hz to 500 Hz

CROSSTALK:
Greater than 60 dB @ 1 kHz

MAXIMUM AVAILABLE GAIN:
+14 dB Master Control
+6 dB Channel Matrix Control
+40 dB Input Control
+60 dB Total

LED READOUT RANGE:
-21 to +6 dBV

POWER REQUIREMENTS:
120V AC, 60 Hz, 40W

WEIGHT & DIMENSIONS:
32 lbs.
36¾" W × 4⅝" H × 22½" D

Monitor Systems

1245M™ AND 1545M™ MONITORS

The Peavey 1245M™ and 1545M™ monitor enclosures deliver quality monitoring. These concert-level units are equipped with premium components, such as Black Widow® speakers and model 22A™/CH™-3 driver/horn combinations, to provide the clarity and sonic accuracy that makes your performance the best it can be. You invest a lot of money in your PA system—your monitor enclosure should provide you with quality sound reproduction.

Both models are biamp compatible or may be operated full range. The carpet-covered enclosures are constructed of high-density laminate material and the speakers are protected by heavy-gauge perforated steel guard grilles for the ultimate in road-rugged durability.

FEATURES:

- **Premium components**
- **Roadworthy construction**
- **High efficiency**
- **Excellent power handling**
- **High-level passive crossovers with biamp inputs**
- **Optimum fixed-angle design**

SPECIFICATIONS	1245M™	1545M™
Frequency Response:	100 Hz - 14 kHz, +/-3 dB	100 Hz - 14 kHz, +/-3 dB
Impedance:	8 ohms	8 ohms
Power Handling: Program: Continuous:	 400 watts 200 watts	 400 watts 200 watts
Sound Pressure Level: (1 watt, 1 meter)	102 dB	103 dB
Crossover:	1 kHz	800 Hz
Dispersion:	90° H × 45° V	90° H × 45° V
Weight & Dimensions:	53 lbs. 20⅜" W × 17" H × 17⅜" D	59 lbs. 20" W × 20¼" H × 23" D

112HS™-115HS™ STAGE MONITORS

The 112HS™ and 115HS™ monitor enclosures produce excellent bandwidth and high sound pressure levels for onstage monitoring applications. The 112HS features one 12" Scorpion® speaker (Model #S-12825B) and one CDH horn. The 115HS uses a highly-efficient 15" Scorpion® speaker (Model #S-15825B) and one CDH horn. Both enclosures have parallel inputs and level attenuation. The nominal impedance of each enclosure is 8 ohms.

The 112HS is also available with a premium 12" Black Widow® speaker (Model 1201-8) which yields higher efficiency, extra power handling, and increased vocal clarity. The Black Widow speaker receives an extra degree of protection from the heavy-gauge steel guard grille.

WEIGHT & DIMENSIONS:
112HS™: 32 lbs.
23" W × 13½" H × 16 ½" D
112HS™ BW: 41 lbs.
23" W × 13½" H × 16½" D
115HS™: 36 lbs.
23¾" W × 19¼" H × 14" D

112HS™ POWERED MONITOR

The 112HS™ Powered Monitor enclosure offers another dimension to performance monitoring. We continue to see performers who are not into maximum stage levels and do not require 600 watt biamped monitor wedges. The 112HS Powered Monitor is the answer for those single acts, duos, lounge entertainers, and any other type performance that requires medium level monitoring and only one or two enclosures.

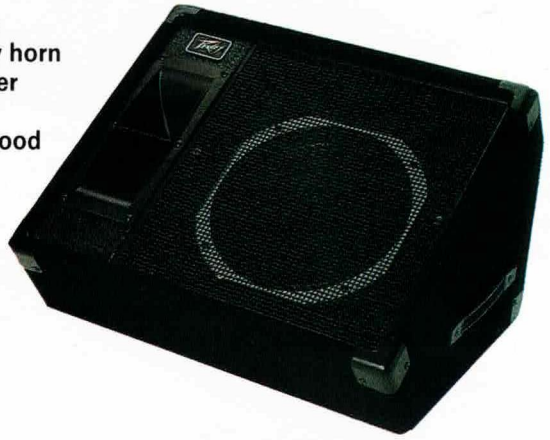
The 112HS Powered produces 75W RMS at 4 ohms. It is also a very important addition to the business of fixed installations for church and hotel meeting rooms where large amounts of power are not necessary. A built-in power amplifier for this type situation is priceless, since only a signal line from the main system could make it happen.

This powered version of the 112HS makes the total monitor package self-contained and affordable at a price slightly higher than the standard 112HS™ enclosure.

FEATURES:

- **Built-in 75 watt at 4 ohms power amp**
- **Lightweight/portable**
- **CDH™ high frequency horn**
- **12" Scorpion® speaker**
- **Wedge design**
- **¾" high-density plywood construction**

WEIGHT & DIMENSIONS:
47 lbs.
23" W × 15" H × 18" D



112M™

It is a given that the audience must hear the performance in order for the band to be successful. With this fact in mind, we always tend to purchase the "out-front," or "main," system first. This process may be backwards, but this is simply the way it is done. The main system, which usually consists of a mixer, power amps, signal processors, and speaker enclosures, will often consume the entire equipment budget. Now the band is unable to hear as well onstage as they need to and their performance is not what it could be. The sad part is that a "good" monitor system with enclosures, power amps, equalizers, etc., could cost almost as much, if not more, than the "main" system.

We have designed the 112M™ to help this situation. A 12" heavy-duty speaker and one piezo tweeter have been packaged in a very small enclosure to finally make the purchase of monitor enclosures affordable. The 112 also contains a level control for critical balance when only one or two separate mixes are available, and the protective speaker grille is perforated steel.

Cut the price, but don't cut corners... The new 112M.

FEATURES:

- **12" heavy duty speaker**
- **Piezo tweeter**
- **Level control**
- **Durable black finish**
- **Perforated metal grille**
- **Dual ¼" speaker jacks**
- **8 ohm impedance**

WEIGHT & DIMENSIONS:
20 lbs.
18¾" × 13" H × 16" D

MINI MONITOR™

The Mini Monitor™ system is a lightweight, extremely portable public address and monitoring system designed for situations where a minimal amount of equipment is required, and where ease of handling and operation are imperative. This system may be used in a vertical/conventional manner, or may be placed on the floor and used as either a 30° or 45° monitor.

A heavy-duty 10" speaker and a piezo tweeter are utilized to provide high fidelity operation. A very efficient molding process enables our unique double-wall, high-density polyethylene/plywood construction to form a rugged, roadworthy, and economical package.

300 SERIES MONITOR™

The 300 Series Monitor™ is designed for the professional musician who requires a quality stage monitor system with the flexibility of feedback control and the capability of delivering high sound pressure levels. The 300 Series Monitor system contains a nine-band graphic equalizer to aid in feedback control and a 150W RMS power amplifier to deliver the wide dynamic range and frequency response necessary to cut through the usual existing sound created by guitar amps, bass amps, percussions, etc.

A special low cut filter has been incorporated that enables a very sharp variable rolloff to be introduced into the signal path to prevent the relatively nondirectional low frequency signals from causing problems in the monitor system, such as muddiness, lack of clarity, and feedback tendencies. This unique filter is totally variable from approximately 20 Hz to 200 Hz.

The 300 Series Monitor also features our exclusive DDT™ compression circuitry to maximize the performance of the amp/speaker combination.

The 300 Series Monitor can be used as a booster amplifier with existing instrument amplifiers and PA systems. The ability to function in this wide range of applications puts the 300 Series Monitor system in a class apart from most other units available.

FEATURES:

- **150W RMS into 4 ohms**
- **9-band graphic equalizer**
- **DDT™ compression**
- **Variable low cut filter (20 Hz - 200 Hz)**
- **Ultra-wide dynamic range input (½ volt - 30 volts RMS)**
- **Built-in line amplifier**
- **Level control**

SPECIFICATIONS
300 Series Monitor™

POWER OUTPUT:
150W RMS at 0.1% THD, 4 ohms with DDT™

SENSITIVITY:
0.5V RMS for full power output, EQ flat, level control full CW

INPUT IMPEDANCE:
Greater than 50K ohms

EQUALIZATION:
+/- 12 dB at 50, 100, 200, 400, 800 Hz 1.5, 3, 6 and 12 kHz

WEIGHT & DIMENSIONS:
31 lbs.
$24^{3}/_{16}$" W × 8¼" H × 11¼" D

XR® 1200C
XR® 1600C

The XR® 1200C/1600C feature total flexibility combined with truly professional specifications and overall performance levels formerly available only from separate components. With the addition of the XR® 1600C, the performance level of the XR series has been expanded into areas of sound reinforcement previously not possible with powered self-contained systems. These units feature slim-line packaging with the flexibility of a component system. A state of the art mixing system featuring the latest developments in circuitry, packaging, value, and reliability.

FEATURES:

- **Two 250 watt RMS (4 ohm) power amplifiers**
- **DDT™ compression**
- **Forced air fan cooling**
- **12/16 channel mixing system**
- **Two 9-band graphic equalizers**
- **Phantom power (all channels)**
- **100mm long throw faders**
- **New slim-line end panel design**

CHANNEL FEATURES:

- **High Z unbalanced and low Z balanced mic inputs**
- **Input sensitivity/Gain control**
- **Two independent Pre Monitor Sends**
- **3-band active EQ**
- **Post Reverb/Effects Send**
- **Pan control**
- **PFL, QUE/Solo button**
- **Channel overload LED indication**

SPECIFICATIONS
XR® 1600C, XR® 1200C

All specifications are typical unless otherwise noted.

CHANNEL:
EQUIVALENT INPUT NOISE:
-112 dBV (150 ohm, 25 degrees C., 30 dB Gain)
-113 dBV (150 ohm, 25 degrees C., 40 dB Gain)
(Mic Input to Channel Pre Send)

FREQUENCY RESPONSE:
+/- dB 20-20,000 Hz all EQ Flat

DISTORTION:
Less than .05% @ 0 dB Output 40 dB Gain
Typical .01% @ 0 dB Output 30 dB Gain
(Mic Input to L or R outputs, EQ flat, Sliders at 0)

INPUT IMPEDANCE:
Low Z Bal = 3K ohms
High Z In = 100K ohms
Return = 20K ohms

OUTPUT IMPEDANCE:
Send = 100 ohms

HIGH EQ:
+/- 15 dB @ 10 kHz Minimum
Center Detent flat +/- 2 dB

MID EQ:
+/- 12 dB @ 650 Hz Minimum
Center Detent flat +/- 2 dB

MAXIMUM PREAMP GAIN: (LOW Z INPUT TO CHANNEL SEND)
40 dB

MAXIMUM PREAMP GAIN: (HIGH Z INPUT TO CHANNEL SEND)
30 dB

MINIMUM PREAMP GAIN:
-40 dB

MAXIMUM CHANNEL GAIN:
(Pan at L or R, Slide @ Max, EQ flat)
56 dB

MAXIMUM INPUT LEVEL:
Low Z Bal = +8.6 dBV (2.7V RMS)
High Z In = +18 dBV (8V RMS)
Return = 0 dBV (1.0V RMS)

HEADROOM:
Nominal = 18 dB
Red LED = 3 dB

PAN CHARACTERISTICS:
2 dB Down @ Mid Position

LED LEVEL:
+15 dBV (15.6 dBV)

MASTER:
LED METER CALIBRATION:

0 = 0 dBV (1.0V RMS)

NOMINAL OUTPUT LEVEL:
Master = +0 dBV (1.0V RMS)
L&R = +0 dBV (1.0V RMS)
Monitor A & B = +0 dBV (1.0V RMS)
Effects
High = 0 dBV (1.0V RMS)
Low = -12 dBV (.25V RMS)

NOMINAL HEADROOM:
Master = 18 dB
L & R = 18 dB
Monitor A & B = 18 dB
Effects A & B = 18 dB

MAXIMUM OUTPUT LEVEL:
Master = +18 dBV (8V RMS, +20 dBV)
L&R = +18 dBV (8V RMS +20 dBV)
Monitor A & B = +18 dBV (8V RMS, +20 dBV)
Effects A: High = 18 dBV (9.0V RMS +20 dBV)
Low = 6 dBV (2.0V RMS, +8 dBV)

OUTPUT IMPEDANCE:
Master = 100 ohms
L & R = 100 ohms
Monitor A & B = 100 ohms
Effects A: High = 1000 ohms
Low = 250 ohms

OUTPUT NOISE:
Residual: -99 dBV
(L & R Sliders Down)
Bus: -87 dBV
(All Channel sliders Down, Effects Returns down, all Pan at middle)
Nominal: -70 dBV
(All Channels at 30 dB Gain, 150 ohm Input, EQ Flat, Pan Middle, Sliders at 0, all assigns at L & R, Effects Returns down)

EFFECTS RETURN INPUT IMPEDANCE:
100K ohms

EFFECTS RETURN GAIN:
16 dB Max

AUX RETURN GAIN:
(Master, L, R, Mon A & B, Efx A & B)
0 dB

HEADPHONE:
Stereo 8 ohm to 200 ohm nominal, Tip = Left, Ring = Right, Sleeve = Ground 500 mW Total Power
Less than 1% Distortion

GRAPHIC EQUALIZERS:
(All Sliders flat, 1.0V RMS unless noted)

FILTER BANDWIDTH:
1 octave

FILTER FREQUENCIES:
63, 125, 250, 300, 1K, 2K, 4K, 8K, 16K Hz (ISO Stds.)

FILTER Q:
1.57

MAXIMUM BOOST & CUT:
+/- 12 dB

DISTORTION: (THD)
.05% Maximum

FREQUENCY RESPONSE:
5 Hz to 40 kHz, +/- 1 dB

INPUT LEVEL:
Nom = 0 dBV (1.0V RMS)
Max = 19 dBV (9V RMS)

INPUT IMPEDANCE:
20K ohms

OUTPUT IMPEDANCE:
100 ohms

PHANTOM POWER:
15V DC - switchable

WEIGHT & DIMENSIONS:
XR® 1600C: 77 lbs.
34¼" W × 8⅞" H × 31½" D
XR® 1200C: 68 lbs.
28¼" W × 8⅞" H × 31½" D
XR® 800C: 54 lbs.
23¾" W × 8⅞" H × 31½" D

XR® 800C

The XR® 800C has always been the first choice of sound engineers for portable, powered, 8-channel mixing systems! The XR-800C features "total flexibility" combined with truly professional specifications and overall performance levels, formerly available only from separate components. The XR 800C has all the necessary features built into one slim-line package, with the flexibility of a "non-powered" mixer. The 150W per channel amplifier section plus the latest developments in circuitry, packaging, value and reliability have raised the level of state of the art for stereo, 8-channel, powered mixing systems.

FEATURES:

- **Two 150 watt RMS (4 ohm) power amplifiers**
- **DDT™ compression**
- **Forced air fan cooling**
- **8-channel mixing system**
- **Two 9-band graphic equalizers**
- **Phantom power (all channels)**
- **Soft-touch knobs**
- **100mm long throw faders**
- **Slim-line end-panel design**

CHANNEL FEATURES:

- **High Z unbalanced and low Z balanced mic inputs**
- **Input sensitivity/Gain control**
- **Two independent Pre Monitor Sends**
- **Three-band active EQ**
- **Post Reverb/Effect Send**
- **Pan control**
- **PFL, QUE/Solo button**
- **Channel overload LED indication**

SPECIFICATIONS
XR® 800C

All specifications are typical unless otherwise noted.

CHANNEL:
EQUIVALENT INPUT NOISE:
-112 dBV (150 ohm, 25 degrees C., 30 dB Gain)
-113 dBV (150 ohm, 25 degrees C., 40 dB Gain)
(Mic Input to Channel Pre Send)

FREQUENCY RESPONSE:
+/- dB 20-20,000 Hz all EQ Flat

DISTORTION:
Less than .05% @ 0 dB Output 40 dB Gain
Typical .01% @ 0 dB Output 30 dB Gain
(Mic Input to L or R outputs, EQ flat, Sliders at 0)

INPUT IMPEDANCE:
Low Z Bal = 3K ohms
High Z In = 100K ohms
Return = 20K ohms

OUTPUT IMPEDANCE:
Send = 100 ohms

HIGH EQ:
+/- 15 dB @ 10 kHz Minimum
Center Detent flat +/- 2 dB

MID EQ:
+/- 12 dB @ 650 Hz Minimum
Center Detent flat +/- 2 dB

MAXIMUM PREAMP GAIN: (LOW Z INPUT TO CHANNEL SEND)
40 dB

MAXIMUM PREAMP GAIN: (HIGH Z INPUT TO CHANNEL SEND)
30 dB

MINIMUM PREAMP GAIN:
-40 dB

MAXIMUM CHANNEL GAIN:
(Pan at L or R, Slide @ Max, EQ flat)
56 dB

MAXIMUM INPUT LEVEL:
Low Z Bal = +8.6 dBV (2.7V RMS)
High Z In = +18 dBV (8V RMS)
Return = 0 dBV (1.0V RMS)

HEADROOM:
Nominal = 18 dB
Red LED = 3 dB

PAN CHARACTERISTICS:
2 dB Down @ Mid Position

LED LEVEL:
+15 dBV (15.6 dBV)

MASTER:
LED METER CALIBRATION:

0 = 0 dBV (1.0V RMS)

NOMINAL OUTPUT LEVEL:
Master: = +0 dBV (1.0V RMS)
L&R: = +0 dBV (1.0V RMS)
Monitor A & B: = +0 dBV (1.0V RMS)
Effects:
High = 0 dBV (1.0V RMS)
Low = -12 dBV (.25V RMS)

NOMINAL HEADROOM:
Master: = 18 dB
L & R: = 18 dB
Monitor A & B: = 18 dB
Effects A & B: = 18 dB

MAXIMUM OUTPUT LEVEL:
Master = +18 dBV (8V RMS, +20 dBV)
L&R: = +18 dBV (8V RMS +20 dBV)
Monitor A & B: = +18 dBV (8V RMS, +20 dBV)
Effects A: High = 18 dBV (9.0V RMS +20 dBV)
Low = 6 dBV (2.0V RMS, +8 dBV)

OUTPUT IMPEDANCE:
Master = 100 ohms
L & R: = 100 ohms
Monitor A & B = 100 ohms
Effects A: High = 1000 ohms
Low = 250 ohms

OUTPUT NOISE:
Residual: -99 dBV
(L & R Sliders Down)
Bus: -87 dBV
(All Channel sliders Down, Effects Returns down, all Pan at middle)
Nominal: -70 dBV
(All Channels at 30 dB Gain, 150 ohm Input, EQ Flat, Pan Middle, Sliders at 0, all assigns at L & R, Effects Returns down)

EFFECTS RETURN INPUT IMPEDANCE:
100K ohms

EFFECTS RETURN GAIN:
16 dB Max

AUX RETURN GAIN:
(Master, L, R, Mon A & B, Efx A & B)
0 dB

HEADPHONE:
Stereo 8 ohm to 200 ohm nominal, Tip = Left, Ring = Right, Sleeve = Ground 500 mW Total Power
Less than 1% Distortion

GRAPHIC EQUALIZERS:
(All Sliders flat, 1.0V RMS unless noted)

FILTER BANDWIDTH:
1 octave

FILTER FREQUENCIES:
63, 125, 250, 300, 1K, 2K, 4K, 8K, 16K Hz (ISO Stds.)

FILTER Q:
1.57

MAXIMUM BOOST & CUT:
+/- 12 dB

DISTORTION: (THD)
.05% Maximum

FREQUENCY RESPONSE:
5 Hz to 40 kHz, +/- 1 dB

INPUT LEVEL:
Nom = 0 dBV (1.0V RMS)
Max = 19 dBV (9V RMS)

INPUT IMPEDANCE:
20K ohms

OUTPUT IMPEDANCE:
100 ohms

PHANTOM POWER:
15V DC - switchable

WEIGHT & DIMENSIONS:
XR® 800C: 54 lbs.
23¾" W × 8⅞" H × 31½" D

XR® 700C

Mains and Monitors in One Package! The relatively simple functional design of the XR® 700C provides a degree of performance that is unmatched by any other powered mixer on today's market. The slim-line design represents significant improvement in appeal with attractive black polymer end-panels, modern control artwork, and soft-touch control knobs throughout.

The mixing configuration of this unit is designed to provide both mains and monitors very effectively from one console, and each system is totally independent with separate graphic equalizers and separate level functions. Superlative performance even when used by relatively inexperienced operators for two totally separate sound reinforcement requirements.

FEATURES:

- Two 150 watt RMS (4 ohm) amplifiers
- DDT™ compression
- 7-channel mixing system
- Two 7-band graphic equalizers (constant Q)
- Phantom power (all channels)
- Soft-touch knobs
- Slim-line end-panel design
- Forced air fan cooling

CHANNEL FEATURES:

- High Z unbalanced and low Z balanced mic inputs
- 3-band active EQ
- Independent Monitor Send
- Independent Post Reverb/Effects Send
- Level Control
- Effects Loop (channel patch)

SPECIFICATIONS
XR® 700C

All specifications are typical unless otherwise noted.

CHANNEL:
EQUIVALENT INPUT NOISE:
116 dBV (150 ohm, 25 degrees C., 30 dB Gain)
Mic Input to Channel Pre Send

FREQUENCY RESPONSE:
+0/-3 dB, 20-20,000 Hz all EQ flat

DISTORTION:
Less than .05% @ 0 dB Output 40 dB Gain
Typical .01% @ 0 dB Output 30 dB Gain
(Mic input to Main output, EQ flat, Sliders at 0)

INPUT IMPEDANCE:
Low Z Bal: 3K ohms
High Z In: 200K ohms
Return: 20K ohms

OUTPUT IMPEDANCE:
Send: 2K ohms

HIGH EQ:
+/- 15 dB @ 10 kHz Minimum
Center Detent flat +/- 2 dB

MID EQ:
+/- 12 dB @ 600 Hz Minimum
Center Detent flat +/- 2 dB

LOW EQ:
+/- 15 dB @ 50 Hz Minimum
Center Detent flat +/- 2 dB

MAXIMUM PREAMP GAIN:
(Low Z Input to Channel Out)
33 dB

MINIMUM PREAMP GAIN:
-50 dB

MAXIMUM CHANNEL GAIN:
(Level @ Max, EQ flat, Main Master Nom.)

Low Z: 42 dB
High Z: 33 dB

MAXIMUM INPUT LEVEL:
Low Z Bal: +2 dBV (1.0V RMS)
High Z In: +5.5 dBV (3V RMS)
Return: +12 dBV (4V RMS)

MAXIMUM OUTPUT LEVEL:
Send: +16 dBV (6.5V RMS)

NOMINAL INPUT LEVEL:
Low Z Bal: -24.5 dBV (47 mV, -26.5 dBV)
High Z In: -16 dBV (126 mV, -18 dBV)

MASTER:
NOMINAL OUTPUT LEVEL:
Main: +0 dBV (1.0V RMS)
Monitor: +0 dBV (1.0V RMS)
Effects: High: 0 dBV (1.0V RMS)
Low: -12 dBV (.25V RMS)

NOMINAL HEADROOM:
Main: 18 dB
Monitor: 18 dB
Effects: 18 dB

MAXIMUM OUTPUT LEVEL:
Main: +/- 18 dBV (8V RMS, +20 dBV)
Monitor: +/- 18 dBV (8V RMS, +20 dBV)
Effects: High: 18 dBV (9.0V RMS, +20 dBV)
Low: 6 dBV (2.0V RMS, +8 dBV)

OUTPUT IMPEDANCE:
Main: 100 ohms
Monitor: 100 ohms
Effects: High: 1000 ohms
Lows: 2000 ohms

OUTPUT NOISE:
Residual: -98 dBV
(Main Master Down)
Bus: -82.5 dBV
(All Channel Levels full CCW, Effects Returns Down)
Nominal: -77 dBV (79.5 dB Open)
(All Channels at Nominal Gain, 150 ohm input, EQ Flat, Effects Returns down)

EFFECTS RETURN INPUT IMPEDANCE:
200K ohms

EFFECTS RETURN GAIN:
15 dB Max

AUX RETURN GAIN:
(Main, Monitor, Efx)
0 dB

GRAPHIC EQUALIZER:
(All Sliders flat, 1.0V RMS unless noted)

FILTER BANDWIDTH:
1.1 Octave

FILTER FREQUENCY:
100, 200, 500, 1K, 2K, 5K 10 kHz

FILTER Q:
1.4

MAXIMUM BOOST & CUT:
+/- 12 dB

DISTORTION:
Less than .01%

POWER AMPLIFIER:
INPUT SENSITIVITY:
1.0V (For rated output)

OUTPUT POWER:
(@ 120V AC, 1 kHz)
Single Amplifier: 150W @ 4 ohms
90W @ 8 ohms
Both Amplifiers: 150W @ 4 ohms
90W @ 8 ohms

2 ohm operation not recommended

TOTAL HARMONIC DISTORTION:
.05%

COMPRESSION:
DDT™

COOLING:
Fan augmented convection cooling

PROTECTION:
Short and open circuit protection
High temperature protection
Primary fuses

POWER AT CLIPPING, 1% THD, 1 kHz, 120V AC LINE:
Typically: 100W RMS into 8 ohms;
165W RMS into 4 ohms

FREQUENCY RESPONSE:
+0, -1 dB 10 Hz to 40 kHz at 150W into 4 ohms

SLEW RATE:
40V/microsecond into 4 ohms

DAMPING FACTOR:
Greater than 200 at 1 kHz, 4 ohms

TOTAL HARMONIC DISTORTION:
Less than 0.2%, 100 mW to 150W RMS, 10 Hz to 20 kHz, 4 ohms, typically below 0.1%

DDT™ DYNAMIC RANGE:
Greater than 20 dB

DDT™ MAXIMUM THD:
Below 0.5% for 6 dB overload;
below 0.8% for 14 dB overload

HUM & NOISE:
100 dB below 150W (20 Hz - 20 kHz)

POWER REQUIREMENTS:
120V AC, 50/60 Hz, 500W

WEIGHT & DIMENSIONS:
49 lbs.
24¼" W × 7⅞" H × 21⅜" D

XR® 600C

The XR® 600C features six independent input channels and includes high-impedance and balanced low-impedance inputs, with selectable phantom power; a separate pre monitor send; active shelving-type high, low, and mid equalization; and a post effects send on each channel. Master level controls are provided for the main, monitor, and effects mixes. A full 9-band graphic equalizer has been built into the system and utilizes the most contemporary active filter circuitry available. Additional flexibility is provided by the patch panel, enabling this versatile unit to be used in conjunction with an extremely wide range of auxiliary equipment. RCA jacks have been provided for recording or playing taped material. The XR 600C also features the unique ability to blend reverb return signals into the monitor mix.

The 300 watt RMS (2 ohms) power amplifier features our exclusive DDT™ (Distortion Detection Technique) compression circuitry that electronically senses the onset of clipping and automatically activates the compression circuit to minimize distortion in the power amp.

FEATURES:

- **300W RMS**
- **Six channels**
- **9-band graphic EQ**
- **Built-in reverb**
- **DDT™ compression**
- **Pre Monitor Mix**
- **Complete patch panel**
- **Auxiliary input**
- **Tape output (RCA phono jacks)**
- **Tape input (RCA phono jacks)**
- **Available in Flite Case version**

CHANNEL FEATURES:

- **High Z input**
- **Low Z balanced input**
- **Active 3-band EQ**
- **Pre Monitor Send**
- **Post Reverb/Effects Send**
- **Level control**

SPECIFICATIONS
XR® 600C
All specifications are typical unless otherwise noted.

CHANNEL:
EQUIVALENT INPUT NOISE:
-116 dBV (150 ohm, 25 degrees C., 30 dB Gain)
(Mic Input to Channel Pre Send)
-115.75 dBV @ 45.5 dB Gain
-116.5 dBV @ 30 dB Gain

FREQUENCY RESPONSE:
+0/-3 dB, 20-20,000 Hz all EQ Flat

DISTORTION:
Less than .05% @ 0 dB Output 40 dB Gain
Typical .01% @ 0 dB Output 30 dB Gain
(Mic input to Main output, EQ flat, Main Master nominal)

INPUT IMPEDANCE:
Low Z Bal = 3K ohms
High Z In = 200K ohms

HIGH EQ:
+/- 15 dB @ 10 kHz Minimum
Detent flat +/- 2 dB

MID EQ:
+/- 12 dB @ 600 Hz Minimum
Center Detent flat +/- 2 dB

LOW EQ:
+/- 15 dB @ 50 Hz Minimum
Center Detent flat +/- 2 dB

MINIMUM PREAMP GAIN:
—50 dB

MAXIMUM CHANNEL GAIN:
(Level @ Max. EQ flat, Main Master Nom.)
Low Z = 42 dB (45.5)
Hi Z = +33 dB (30 dB)

MAXIMUM INPUT LEVEL:
Low Z Bal = +2 dBV (1.0V RMS) (.5V)
High Z In = +5.5 dBV (3V RMS)

NOMINAL INPUT LEVEL:
Low Z Bal = -24.5 dBV (47 mV, -26.5 dBV) (-30 dBV)
High Z In = -16 dBV (126 mV, -18 dBV)

FILTER FREQUENCIES:
63, 125, 250, 500, 1K, 2K, 4K, 8K, 16K, Hz (ISO Stds.)

FILTER Q:
1.57

MAXIMUM BOOST & CUT:
+/- 12 dB

DISTORTION:
Less than .06%

FREQUENCY RESPONSE:
5 Hz to 40 kHz +/- 1 dB

INPUT LEVEL:
Nom = 0 dBV (1.0V RMS)
Max = 19 dBV (9V RMS)

OUTPUT LEVEL:
Nom = 0 dBV (1.0V RMS)
Max = 19 dBV (9V RMS)

INPUT IMPEDANCE:
20K ohms

OUTPUT IMPEDANCE:
100 ohms

MASTER:
NOMINAL OUTPUT LEVEL:
Main: = +0 dBV (1.0V RMS)
Monitor: = +0 dBV (1.0V RMS)
Tape: = +0 dBV (1.0V RMS)
Effects: = +0 dBV (1.0V RMS)

MAXIMUM OUTPUT LEVEL:
Main: = +18 dBV (8V RMS, +20 dBV)
Monitor: = +18 dBV (8V RMS, +20 dBV)
Tape: = +18 dBV (8V RMS, +20 dBV)
Effects: = 18 dBV (9.0V RMS, +20 dBV)

GRAPHIC EQUALIZER:
(All sliders flat, 1.0V RMS unless noted)

FILTER BANDWIDTH:
1 Octave

NOMINAL HEADROOM:
Main: = 18 dB
Monitor: = 18 dB
Tape: = 18 dB
Effects: = 18 dB

OUTPUT IMPEDANCE:
Main: = 100 ohms
Monitor: = 100 ohms
Tape: = 100 ohms
Effects:
High = 1000 ohms
Low = 2000 ohms

OUTPUT NOISE:
Residual: -94 dBV (Main Master Down)
Bus: -90 dBV
(All Channel Levels full CCW, Effects Returns Down, EQ High)
Nominal: -77.5 dBV (85 dBV Open)
(All channels at Nominal Gain, 150 ohm Input, EQ Flat, Effects Returns down)

EFFECTS RETURN INPUT IMPEDANCE:
200K ohms

AUX INPUT LEVEL:
Nominal: -16 dBV (140 mV RMS) Main Master at Nominal
Max: +5.5 dBV (3V RMS)
Min: -30 dBV (32 mV RMS) Main Master at Nominal

TAPE INPUT LEVEL:
Nominal: -16 dBV (140 mV RMS) Main Master at Nominal
Max: +5.5 dBV (3V RMS)
Min: -30 dBV (32 mV RMS) Main Master at Nominal

TOTAL HARMONIC DISTORTION:
Less than 0.1%, 200mW to 200W RMS, 20 Hz to 10 kHz, Typically below 0.5%

POWER AMPLIFIER SECTION:
(400BH Module with DDT®)

FREQUENCY RESPONSE:
+0/-1 dB, 10 Hz to 30 kHz @ 200 watts into 4 ohms

RATED POWER & LOAD:
210W RMS into 4 ohms
300W RMS into 2 ohms

POWER @ CLIPPING:
(1% THD, 1 kHz, 120V AC line)
Typically:
130W RMS into 8 ohms
225W RMS into 4 ohms
320W RMS into 2 ohms

INTERMODULATION DISTORTION:
Less than 0.1%, 200mW to 200W RMS, 60 Hz & 5 kHz, 4 ohms, Typically below .05%

DDT® DYNAMIC RANGE:
Greater than 26 dB

DDT® MAXIMUM THD (1 kHz):
Below 0.5% THD for 6 dB overload
Below 1% THD for 20 dB overload

HUM & NOISE:
90 dB below 200W, 20 Hz to 20 kHz

SLEW RATE:
Greater than 15V/uSec

DAMPING FACTOR:
Greater than 100 @ 1 kHz, 4 ohms

INPUT SENSITIVITY:
1V RMS for 200W into 4 ohms

INPUT IMPEDANCE:
22K ohms, overload protected

POWER REQUIREMENTS (Domestic):
800W, 120V AC, 50/60 Hz

WEIGHT & DIMENSIONS:
42 lbs.
24¼" W × 11¼" H × 11⅛" D

XR® 500C
XR® 400B

The XR® 400B and XR® 500C are equipped with an assortment of inputs, outputs, and control functions, making them two of our most popular PA amplifiers for a broad range of applications.

Each channel is equipped with high-impedance and low-impedance balanced inputs, active high and low shelving-type equalization, monitor and effects sends.

The XR® 400B is a "working man's unit" that retains its simplicity while embodying state of the art electronic design. The XR 400 has always been one of our most popular models, and the improvements contained in the "B" series make it even more attractive than in the past.

The XR 400B features significant internal circuitry changes, but retains the basic operating format as its predecessor. The major functional advantage is the balanced input provided on each of the four channels.

The popularity of this series speaks for itself, and we feel that the XR 400B and XR 500C will certainly continue this proven track record.

XR® 500C FEATURES:

- 150W RMS
- Five channels
- Built-in reverb
- 7-band graphic equalizer
- Independent monitor mix
- DDT™ compression
- Complete patch

CHANNEL FEATURES:

- High Z input
- Low Z balanced input
- Active three-band EQ
- Pre Monitor Send
- Post Reverb/Effects Send
- Level control

XR® 400B FEATURES:

- 100W RMS into 4 ohms
- Four channels
- High-quality reverb
- Complete patch panel
- 5-band graphic equalizer
- Independent monitor mix

CHANNEL FEATURES:

- One low-impedance balanced microphone input
- One high-impedance line input
- Active high and low shelving EQ
- Independent pre monitor send
- Independent post reverb/effects send
- Gain control

SPECIFICATIONS
XR® 500C
All specifications are typical unless otherwise noted.

CHANNEL MICROPHONE INPUTS:
Mic Impedance: Low Z 600 ohms balanced
Nominal Input Level: -28 dBm, 30 mV RMS
Minimum Input Level: -42 dBm, 6 mV RMS
Maximum Input Level: -4 dBm, 0.5V RMS

CHANNEL LINE (HIGH Z MIC) INPUTS:
Line Impedance: Hi Z 220K ohms unbalanced
Nominal Input Level: -14 dBV, 200 mV RMS
Minimum Input Level: -28 dBV, 40 mV RMS
Maximum Input Level: +10 dBV, 3V RMS

MASTER AUXILIARY INPUT:
Line Impedance: Med Z 22K ohms unbalanced
Designed Input Level: 0 dBV, 1V RMS

MASTER GRAPHIC INPUT:
Line Impedance: High Z 47K ohms unbalanced
Designed Input Level: 0 dBV, 1V RMS
(Switching jack which connects graphic input to preamp output when not used)

MAIN, MONITOR & EFFECTS OUTPUTS:
Load Impedance: 1K ohms or greater
Nominal Output: 0 dBV, 1V RMS
Maximum Output: +18 dBV, 8V RMS into 50K ohms load

The following specs measured at nominal settings with all EQ set flat at 0 dB, all Low Z inputs terminated at 600 ohms or all High Z inputs unterminated

FREQUENCY RESPONSE:
(Any in/out combination with 1V RMS output): +0, -2 dB, 40 Hz to 20 kHz

PREAMP HUM & NOISE:
-84 dBV (High Z Line inputs)
(All channels on): -80 dBV (Low Z Mic inputs)

OVERALL DISTORTION:
(Any in/out combination, 20 Hz - 20 kHz at 1V RMS): Less than .1% THD, typically below .05%

CHANNEL EQ:
+/- 15 dB at 60 Hz & 5 kHz, shelving

MASTER GRAPHIC EQ:
+/- 15 dB at 100 Hz, 200 Hz, 500 Hz, 1 kHz, 2 kHz, 5 kHz, 10 kHz, peak/notch

MAXIMUM AVAILABLE GAIN:
+14 dB master control: +30 dB channel control (High Z); +16 dB balanced input amp; +60 dB total

POWER AMPLIFIER SECTION - 300CH MODULE WITH DDT™
RATED POWER & LOAD:
90W RMS into 8 ohms; 150W RMS into 4 ohms; 2 ohms not recommended

POWER AT CLIPPING, 1% THD, 1 kHz, 120V AC LINE:
Typically: 100W RMS into 8 ohms; 165W RMS into 4 ohms

FREQUENCY RESPONSE:
+0, -1 dB, 10 Hz to 40 kHz, at 150W into 4 ohms

SLEW RATE:
40V/microsecond into 4 ohms

DAMPING FACTOR:
Greater than 200 at 1 kHz, 4 ohms

TOTAL HARMONIC DISTORTION:
Less than 0.2%, 100 mW to 150W RMS, 10 Hz to 20 kHz, 4 ohms, typically below 0.1%

DDT™ DYNAMIC RANGE:
Greater than 20 dB

DDT™ MAXIMUM THD:
Below 0.5% for 6 dB overload; below 0.8% for 14 dB overload

HUM & NOISE:
100 dB below 150W (20 Hz - 20 kHz)

POWER REQUIREMENTS:
120V AC, 50/60 Hz, 500W

WEIGHT & DIMENSIONS:
32 lbs.
24¼" W × 8¼" H × 11¼" D

SPECIFICATIONS
XR® 400B
All specifications are typical unless otherwise noted.

CHANNEL INPUT CHARACTERISTICS:
SENSITIVITY:
Master, Channel Gain @ Vertical (12:00) setting; all EQ flat, 150 mV RMS (High Z); 25 mV RMS (Low Z) for full rated output

INPUT IMPEDANCE:
220K ohms (High Z); 3K ohms (Low Z)

MAXIMUM DYNAMIC RANGE:
3V RMS (+10 dBV) (High Z)
0.5V RMS (-4 dBM) (Low Z)

MAXIMUM GAIN:
56 dB (High Z), 72 dB (Low Z) at Channel Gain full CW
70 dB (High Z), 86 dB (Low Z) at Channel Gain and Main Level full CW

INPUT IMPEDANCE:
220K ohms (Jack A); 44K ohms (Jack B)

SIGNAL TO NOISE RATIO:
Main Level @ 12:00; all EQ flat; 20 Hz to 20 kHz Unweighted; 600 ohm termination (Low Z)
1 Channel Gain @ 12:00: 80 dB
All Channel Gains @ 12:00: 76 dB

CHANNEL EQUALIZATION:
+/- 15 dB @ 80 Hz & 8 kHz, Shelving Characteristic

MASTER GRAPHIC EQUALIZATION:
+/- 15 dB @ 100 Hz, 350 Hz, 1 kHz, 3 kHz and 8 kHz, Peak/Notch Characteristic; Average "Q" of 1.5

TOTAL SYSTEM FREQUENCY RESPONSE:
+/- 2 dB, 60 Hz to 25 kHz, all EQ flat

LINE OUTPUTS:
Main, Monitor, and Effects

MAXIMUM OUTPUT:
8V RMS into 10K ohms (+18 dBV) or 4 V RMS into 600 ohms (+14 dBM)

POWER AMP SPECIFICATIONS:
RATED POWER:
100W RMS into 4 ohms load

POWER AT CLIPPING:
1% THD @ 1 kHz, 120V AC line, typically 80W RMS into 8 ohms; 120W RMS into 4 ohms; 2 ohm load not recommended

FREQUENCY RESPONSE:
+0, -1 dB, 30 Hz to 30 kHz, 100W RMS into 4 ohms

TOTAL HARMONIC DISTORTION:
Less than 0.2%, 100mW to 100W kRMS, 50 Hz to 10 kHz, 4 ohms; typically below 0.1%

INTERMODULATION DISTORTION:
Less than 0.2%, 100mW to 100W RMS, 60 Hz to 5 kHz, 4 ohms; typically below 0.1%

WEIGHT & DIMENSIONS:
30 lbs.
20¾" W × 8" H × 11¼" D

XM™ 4/XM™ 6

Straightforward... No frills... Powerful... Reliable... Easy to operate... All phrases which describe the Peavey XM™ 4 and XM™ 6. These units feature a 150 watt (at 4 ohms) power amplifier and levels of user-friendly simplicity. With 4 and 6 input channels respectively, each channel offers one ¼" high impedance and one XLR-type low impedance input, Gain control, active low and high EQ (tone controls) and an Effects Send which may be used with outboard effects devices or to activate the internal reverb. A simplified Master section (identical on both models) provides Master Gain, Effects Master, and a unique Master Presence control which contours the extreme high-end tonality.

The XM™ series from Peavey is an excellent choice for smaller sound reinforcement jobs, including piano bar/acoustic music groups, smaller churches, traveling ministries, etc. A complete patch panel is provided to allow these units to be utilized with larger systems.

When your needs call for a basic, easy to use, rugged PA system, the XM series is for you.

FEATURES:

- **150W RMS (4 ohms)**
- **4 channels (XM™ 4), 6 channels (XM™ 6)**
- **High impedance and low impedance balanced inputs**
- **Built-in reverb**
- **Master Gain, Presence, Reverb**
- **Tape In/Tape Out provisions**
- **Effects Send and Return jacks**
- **Pre Amp Out/Power Amp In jacks**
- **High impedance and low impedance balanced inputs**

SPECIFICATIONS:
XM™ 4/XM™ 6
All specifications are typical unless otherwise noted.

CHANNEL MICROPHONE INPUTS:
Mic Impedance: Low Z 600 ohms Balanced
Nominal Input Level: -28 dBm, 30 mV RMS
Minimum Input Level: -42 dBm, 6 mV RMS
Maximum Input Level: -4 dBm, 0.5V RMS

CHANNEL LINE (HIGH Z MIC) INPUTS:
Line Impedance: High Z 220K ohms Unbalanced
Nominal Input Level: -14 dBV, 200 mV RMS
Minimum Input Level: -28 dBV, 40 mV RMS
Maximum Input Level: +10 dBV, 3V RMS

MASTER EFFECTS RETURN (AUXILIARY INPUT):
Line Impedance: Medium Z 22K ohms Unbalanced
Designed Input Level: -6 dBV, 500 mV RMS

TAPE INPUT (STEREO JACK/MONO MIX):
Line Impedance, Medium Z 22K ohms Unbalanced
Designed Input Level: -6 dBV, 500 mV RMS

POWER AMPLIFIER INPUT (STEREO JACK RING):
Line Impedance, Medium Z 15K ohms Unbalanced
Designed Input Level: 0 dBV, 1V RMS
(Switching Jack which connects power amp input to preamp output when not used)

PREAMP OUTPUT (STEREO JACK TIP):
Load Impedance: 1K ohms or greater
Nominal Output: 0 dBV, 1V RMS
Maximum Output: +18 dBV, 8V RMS into 50K ohms load

EFFECTS SEND OUTPUTS:
Load Impedance: 1K ohms or greater
Nominal Output: 0 dBV, 1V RMS
Maximum Output: +18 dBV, 8V RMS into 50K ohms load

TAPE OUTPUT (STEREO JACK/MONO SIGNAL):
Load Impedance: 10K ohms or greater
Designed Output: 0 dBV, 1V RMS

The following specs are measured at nominal settings with all EQ set flat @ 0 dB, all Low Z Inputs terminated @ 600 ohms or all High Z Input unterminated

FREQUENCY RESPONSE (Any In/Out combination with 1V RMS Output):
+0, -2 dB, 40 Hz to 20 kHz

PREAMP HUM & NOISE (All Channels On):
-84 dBV (High Z Line Inputs)
-80 dBV (Low Z Mic Inputs)

OVER-ALL DISTORTION (Any In/Out Combination, 20 Hz - 20 kHz @ 1V RMS)
Less than .1% THD, Typically below.05%

CHANNEL EQ:
+/- 15 dB @ 60 Hz & 5 kHz, Shelving

MASTER PRESENCE EQ:
+/- 12 dB @ 10 kHz, Shelving

MAX. AVAILABLE GAIN:
+14 dB Master Control
+30 dB Channel Control (High Z)
+16 dB Balanced Input Amp
+60 dB Total

POWER AMPLIFIER SECTION - 300 EH MODULE RATED POWER & LOAD:
90W RMS into 8 ohms
150W RMS into 4 ohms
2 ohms not recommended

POWER @ CLIPPING, 1% THD, 1 kHz, 120V AC LINE TYPICALLY:
100W RMS into 8 ohms
165W RMS into 4 ohms

FREQUENCY RESPONSE:
+0, -1 dB, 10 Hz to 40 kHz, @ 150W into 4 ohms

SLEW RATE:
40V/uSec into 4 ohms

DAMPING FACTOR:
Greater than 200 @ 1 kHz, 4 ohms

TOTAL HARMONIC DISTORTION:
Less than 0.2%, 100 mW to 150W RMS, 10 Hz to 20 kHz, 4 ohms, Typically below 0.1%

HUM & NOISE:
100 dB below 150W (20 Hz - 20 kHz)

POWER REQUIREMENTS:
120V AC, 50/60 Hz, 500 Watts

WEIGHT & DIMENSIONS:
XM™ 4: 31 lbs.
22½" W × 8⅜" H × 11⅜" D
XM™ 6: 33 lbs.
24½" W × 9" H × 11⅜" D

MP™-4

The MP™-4 was created in response to the tremendous demand for an economical and compact mixer/amplifier that could be used for applications requiring a portable and moderately powered system.

FEATURES:

- **50W RMS (8 ohms)**
- **Four channels**
- **Reverb**
- **Patch panel**
- **3-band EQ in Master section**
- **Each channel features:**
  - **High impedance microphone input**
  - **Gain control**
  - **Contour equalization**
  - **Effects/Reverb Send control**

SPECIFICATIONS
MP™-4
All specifications are typical unless otherwise noted.

PREAMP SECTION:
The following specs are measured @ 1 kHz with all channel & master EQ set flat @ 3 dB, master reverb @ 0, and master level @ 5
Nominal values are with input levels @ 5
Minimum values are with input levels @ 10

CHANNEL INPUTS:
Input Impedance: High Z 220K ohms
Nominal Input Level: -12 dBV, 0.25V RMS
Minimum Input Level: -30 dBV, 30 mV RMS
Maximum Input Level: +10 dBV, 3V RMS

AUXILIARY INPUT:
Input Impedance: High Z 220K ohms
Designed Input Level: 0 dBV, 1V RMS

MAIN OUTPUT:
Load Impedance: 10K ohms or greater
Nominal Output Level: 0 dBV, 1V RMS
Maximum Output Level: +18 dBV, 8V RMS

EFFECTS OUTPUT:
Load Impedance: 10K ohms or greater
Nominal Output Level: 0 dBV, 1V RMS
Maximum Output Level: +18 dBV, 8V RMS

The following specs are measured at nominal settings with all inputs terminated @ 22K ohms

FREQUENCY RESPONSE:
(Channel input to main output)
+0, -2 dB, 50 Hz to 20 kHz

PREAMP HUM & NOISE:
(Main output, unweighted)
-78 dBV

CHANNEL EQUALIZATION:
+/- 15 dB @ 8 kHz, shelving

MASTER EQUALIZATION:
+/- 15 dB @ 80 Hz & 8 kHz, shelving
+/- 15 dB @ 500 Hz, peak/notch

POWER AMPLIFIER SECTION:
100H Module

RATED POWER & LOAD:
50W RMS into 8 ohms

POWER @ CLIPING (Typically):
(1 kHz, 120V AC line)
30W RMS into 16 ohms
55W RMS into 8 ohms
45W RMS into 4 ohms

FREQUENCY RESPONSE:
+0, -2 dB, 30 Hz to 30 kHz @ 40W RMS into 8 ohms

TOTAL HARMONIC DISTORTION:
Less than 0.2%, 100mW to 40W RMS, 50 Hz to 10 kHz, 8 ohms (typically below 0.1%)

HUM & NOISE:
Greater than 90 dB below rated power

POWER CONSUMPTION:
150W @ 120V AC, 50/60 Hz

WEIGHT & DIMENSIONS:
21 lbs.
20¾" W × 6¼" H × 11¼" D

SOLO™

Our ultra portable PA system, the Solo™, may be our most versatile product because its uses are almost unlimited. Wherever there's a need for amplified voice or music, there's a need for a Peavey Solo.

A Solo can let your voice or music "cover the crowd" at an outdoor party or picnic. It's an ideal workmate for tour guides, auctioneers, bingo callers, puppeteers, or in-the-field instructors. At a little league baseball game, a Solo and a Peavey microphone can provide everything from the National Anthem to the play-by-play. And a Solo, plus your favorite instrument, makes every musician a potential traveling minstrel.

Battery power takes the Solo anywhere—to the woods, to the park, to the beach. Two channels (one with both high and low impedance mic inputs) let you get a little help from your friends, or accompany yourself with an instrument, a tape, or a record. At home, an optional Battery Eliminator allows the Solo to operate on household current. And a Tape Out jack lets you record your own performances, making the Solo ideal for everything from songwriting to sending musical "Best Wishes" to someone special.

The Peavey Solo, with all its uses, will make a lot of friends.

SPECIFICATIONS
Solo™

POWER AMPLIFIER SECTION:
RATED POWER & LOAD:
15W RMS into 3.2 ohms

POWER @ CLIPPING:
(Typically @ 1 kHz, 3.2 ohms)
(Using external Power Pack @ 120V AC or external regulated +12V DC Source):
15W RMS @ 5% THD
(Using internal "New" batteries @ 12V DC):
10W RMS @ 5% THD

FREQUENCY RESPONSE:
+0, -3 dB, 80 Hz to 10 kHz @ 1 watt into 3.2 ohms

TOTAL HARMONIC DISTORTION:
Less than 0.3%, 100 mW to 10W RMS
80 Hz to 10 kHz, 3.2 ohms
Typically below 0.2%

POWER CONSUMPTION (EXTERNAL POWER PACK):
40W @ 120V AC, 50/60 Hz

POWER CONSUMPTION (OPTIONAL 12V ADAPTOR):
12-17V DC, Negative Ground
24W @ 12V DC, 2 ADC

BATTERY COMPLEMENT:
Eight Size "D", 1.5V (ANSI-L90)
(Alkaline Type Recommended)

PREAMP SECTION:
The following specs are measured @ 1 kHz with the Low and High EQ controls set @ 5
Nominal Level is with Gain @ 5
Minimum Level is with Gain @ 10

LOW Z MICROPHONE INPUT:
Input Impedance: Low Z, 3.3K ohms
Nominal Input Level: -36 dBV, 15 mV RMS
Minimum Input Level: -54 dBV, 2 mV RMS
Maximum Input Level: +6 dBV, 2.0V RMS

HIGH Z MICROPHONE INPUT:
Input Impedance: High Z, 33K ohms
Nominal Input Level: -16 dBV, 150 mV RMS
Minimum Input Level: -34 dBV, 20 mV RMS
Maximum Input Level: +26 dBV, 20V RMS

HIGH Z AUXILIARY INPUT:
Input Impedance: Very High, Z, 2.2M ohms
Nominal Input Level: -20 dBV, 100 mV RMS
Minimum Input Level: -36 dBV, 16 mV RMS
Maximum Input Level: 0 dBV, 1.0V RMS

SYSTEM HUM & NOISE:
(Measured @ Nominal Levels, 20 Hz to 20 kHz unweighted)
80 dB below rated power

EQUALIZATION:
(Low & High Active Type)
+/- 12 dB @ 80 Hz & 5 kHz

TAPE OUTPUT:
Load Impedance: 10K ohms or greater
Designed Output: -20 dBV, 0.1V RMS

WEIGHT & DIMENSIONS:
13 lbs.
12¾" W × 13½" H × 7¼" D

Transducers

BLACK WIDOW®

Peavey's Black Widow® loudspeaker program was initially conceived because we felt there was substantial room for improvement in the design and construction of premium grade loudspeakers. Since the loudspeaker is the last, and typically the weakest, link in the audio chain, any improvement, no matter how small, will significantly upgrade the overall performance of any system.

In the Black Widow, we developed many design innovations, such as field-replaceable basket assemblies, which have helped make these renowned loudspeakers the choice of performers and engineers the world over.

Ongoing research at Peavey has now developed an even more sophisticated loudspeaker providing truly superior performance. An edge-wound voice coil provides optimum usage of existing magnetic energy for increased efficiency.

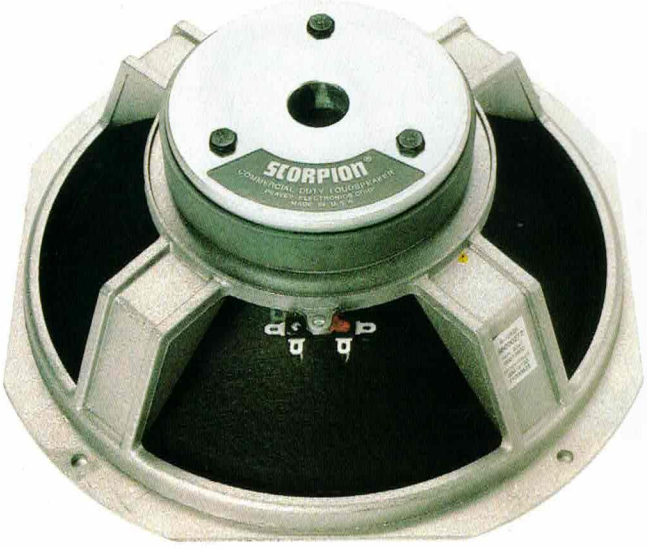
In the Black Widow, superior engineering and advanced manufacturing techniques combine to offer our customers the most technologically advanced cone-type transducer available today.

BLACK WIDOW®

Model	Diameter	Impedance (Ohms)	Power Capacity Program	Power Capacity Continuous	Sensitivity (1W, 1M on axis)	Weight	Depth
1201	12"	8	500W	250W	103 dB	17.4 lbs.	$4^{5}/_{32}$"
1203	12"	4 or 8	500W	250W	101 dB	17.4 lbs.	$4^{5}/_{32}$"
1501	15"	4	500W	250W	103 dB	18 lbs.	$4^{31}/_{32}$"
1502	15"	4 or 8	500W	250W	102.5 dB	18 lbs.	$4^{31}/_{32}$"
1504	15"	4	500W	250W	105 dB*	18 lbs.	$4^{31}/_{32}$"
1505	15"	8	500W	250W	101.5 dB	18 lbs.	$4^{31}/_{32}$"
1801	18"	4 or 8	500W	250W	100 dB	20 lbs.	$5^{31}/_{32}$"

*when mounted in horn-loaded enclosure

Program ratings are duty-cycle dependent. Ratings will vary depending upon style and type of musical signal.



SCORPION®

Model	Diameter	Impedance (Ohms)	Power Capacity Program	Power Capacity Continuous	Sensitivity (1W, 1M on axis)	Weight	Depth
S-10425	10"	4	300W	150W	100 dB	6¾ lbs.	4"
S-10825	10"	8	300W	150W	100 dB	6¾ lbs.	4"
S-12425	12"	4	300W	150W	101 dB	7 lbs.	$4^{13}/_{16}$"
S-12825	12"	8	300W	150W	101 dB	7 lbs.	$4^{13}/_{16}$"

SCORPION®

Peavey's Scorpion® series loudspeakers have been designed for discriminating musicians who require superb sound reproduction and outstanding durability. The Scorpion high power handling capability coupled with a 2½" edge-wound voice coil allows for very high sound pressure levels to be maintained over long periods of time.

All Scorpion speakers feature die-cast frames and large magnetic assemblies to ensure extended, trouble-free operation. The Scorpion Kapton coil form provides for maximum sustain characteristics for guitar applications. Peavey engineers have also incorporated a square-frame design feature, allowing use in even the most compact enclosures.

Peavey Scorpion loudspeakers also feature user-replaceable basket assemblies, allowing quick "in-the-field" service in the event of damage. This unique feature not only saves a trip to the reconing shop; in many instances, it also saves a performance.

Scorpion series speakers are available as standard equipment in many Peavey amplifiers and enclosures. They are also available as replacement units to value-conscious musicians who wish to upgrade their existing systems.

SCORPION® PLUS

The Scorpion® Plus series represents yet another improvement in the performance of the Scorpion® series loudspeakers. Scorpion Plus speakers feature improved design and material configurations, significantly improving both the performance and power handling of this new series of Scorpion speakers.

The 12" Scorpion Plus models demonstrate increased efficiency levels and significantly higher power handling ability. These speakers are specially suited for applications such as lead guitar and high frequency components for biamped musical instrument systems. The increased efficiency of these models, along with specific cone, suspension, and voice coil specifications, make this unit superior for selected applications. The new magnetic structure is available on several versions of our Scorpion series loudspeakers.

SCORPION® PLUS

Model	Diameter	Impedance (Ohms)	Power Capacity Program	Power Capacity Continuous	Sensitivity (1W, 1M on axis)	Weight	Depth
SP-15425	15"	4	300W	150W	100 dB	13 lbs.	5⅞"
SP-15825	15"	8	300W	150W	100 dB	13 lbs.	5⅞"
SP-12425	12"	4	300W	150W	102 dB	11 lbs.	4 5/16"
SP-12825	12"	8	300W	150W	102 dB	11 lbs.	4 5/16"

The new 15" Scorpion Plus has been developed for high level, low frequency application where high power handling and extended bandwidth are necessary. The 15" Scorpion Plus delivers superior performance in bass guitar and low frequency sound reinforcement applications. The newly developed magnetic structure generates a very high energy level, allowing the long excursions necessary for very high sound pressure levels at lower frequencies.

22A™ DRIVER

High-frequency compression drivers have traditionally been capable of high-fidelity reproduction and reliable power handling, but both capabilities have seldom been found within a single driver. And those few drivers capable of both have usually been prohibitively expensive, well beyond the reach of the average performer.

An intensive design effort, coupled with Peavey's ultra modern manufacturing facilities, has created the Model 22A™ Driver, an accurate and reliable compression driver at an affordable price.

Within the Model 22A, a 2" aluminum diaphragm provides efficient response from 500 Hz to 16 kHz. The 1" throat allows adaptorless mounting to all Peavey CH™ series horns. Furthermore, program power capacity of 80 watts RMS ensures properly designed crossovers.

SPECIFICATIONS
Model 22A™

THROAT DIAMETER:
1" (25mm)

NOMINAL IMPEDANCE:
8 ohms

MINIMAL IMPEDANCE:
4.8 ohms

DC RESISTANCE:
4.1 ohms

CONTINUOUS POWER CAPACITY:
40W 17.9V RMS of pink noise band limited from 500 Hz to 15,000 Hz applied continuously for 8 hours

PROGRAM POWER CAPACITY:
80W

SENSITIVITY:
112 dB SPL 1W @ 1 meter on axis on CH™-2 horn

NOMINAL EFFICIENCY:
30% mid-band (500 - 3,200 Hz)

FREQUENCY RANGE:
500 - 17,000 Hz

FREQUENCY RESPONSE:
+/- 2 dB, 500 - 3,200 Hz, -3 dB @ 6,000 Hz
12 dB/octave roll-off from 6,000 - 18,000 Hz

RECOMMENDED CROSSOVER:
500 Hz, 12 dB/octave

DIAPHRAGM:
0.002 (0.05mm) high strength aluminum alloy

VOICE COIL DIAMETER:
2.0" (50.8mm)

VOICE COIL MATERIAL:
Copper-clad aluminum

FLUX DENSITY:
17,500 Gauss (1.75T)

DIMENSIONS:
5.250" (133.3mm) diameter × 3.28" (83.3mm) depth

HORN COUPLING DIAMETER:
⅞" (22.2mm)

HORN COUPLING THREADS:
Standard (1⅜ - 18)

NET WEIGHT:
5 lbs. 6 oz.

SHIPPING WEIGHT:
6 lbs. 5.5 oz.

HT™ 94

The HT™ 94 is a high-level, premium performance, circumferential ring super tweeter. The constant directivity design, coupled with a 90° horizontal by 45° vertical pattern, makes the HT 94 a perfect selection for extreme high frequency radiation.

Unlike other "premium" super tweeters, the HT 94 makes no sacrifices in power handling, output level, or directional pattern to achieve extended bandwidth and high power handling.

Incorporated in many of Peavey's new high-performance multi-way systems, the HT 94 is also an excellent add-on for existing systems.

SPECIFICATIONS
HT™ 94

FREQUENCY RESPONSE:
5 kHz - 20 kHz

SOUND PRESSURE LEVEL:
108 dB

NOMINAL IMPEDANCE:
8 ohms

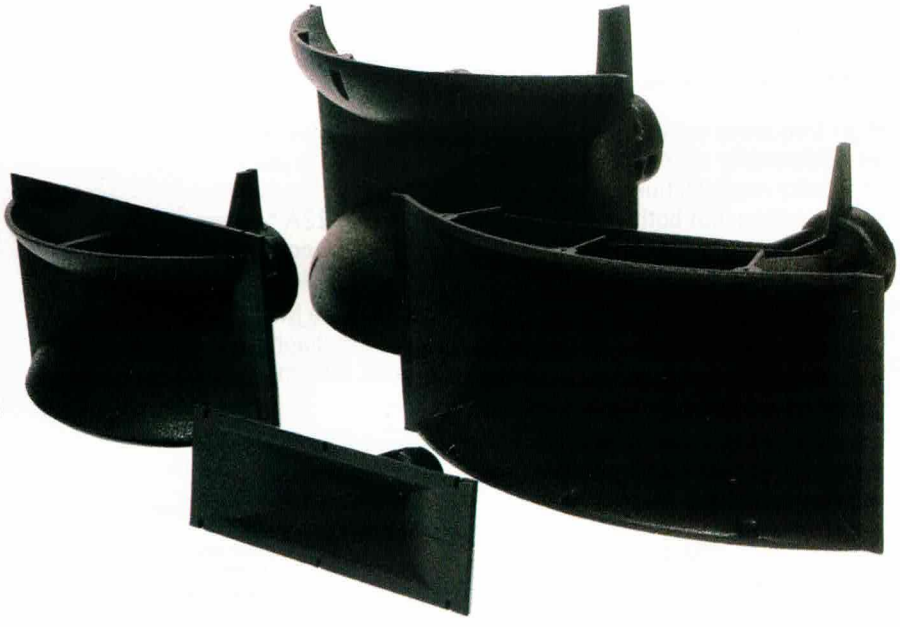
MINIMAL IMPEDANCE:
6 ohms

DISPERSION:
90° H × 45° V constant

CH™ SERIES HORNS

Peavey's CH™ Series horns provide constant directivity control, exceptional projection, and precise high-frequency definition at all signal levels. No matter what application, there's a Peavey CH horn to do the job.

All CH Series horns are designed to directly mount to the Peavey Model 22A™ compression driver without the need for additional adaptors.



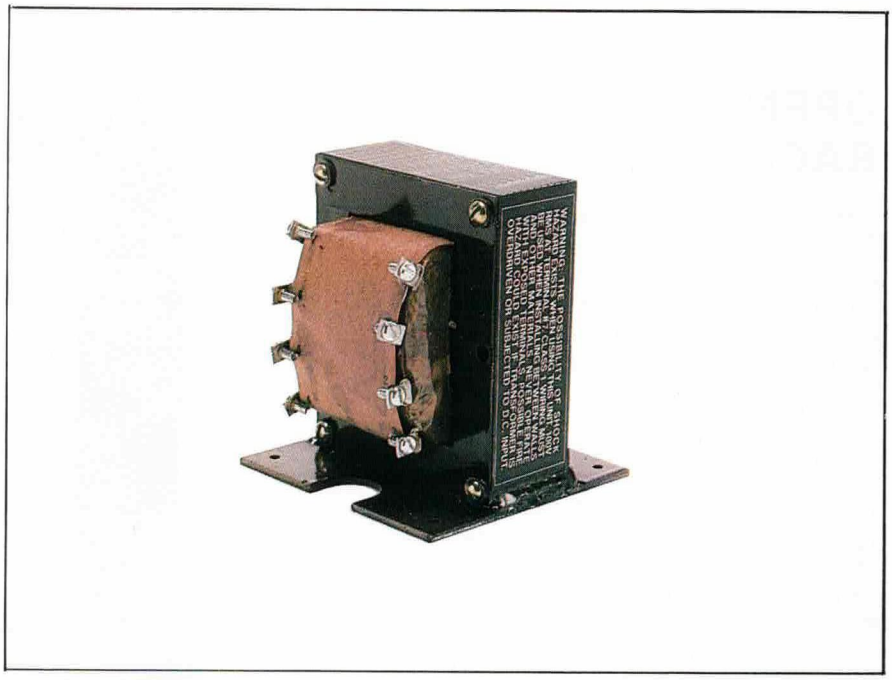
CH™ SERIES

Model	Mouth Geometry	Coverage Pattern	Frequency Reesponse	Overall Height	Overall Width	Overall Depth	Wall-to-Flange Depth
CH™-1	Radial	90° H × 45° V	500 Hz - 16 kHz	14¼"	28⅜"	17⅞"	11⅛"
CH™-2	Radial	90° H × 45° V	800 Hz - 16 kHz	10"	19"	12"	7⅝"
CH™-3	Radial	90° H × 45° V	800 Hz - 16 kHz	4⅞"	14⅜"	5½"	5⅛"
CH™-4	Radial	60° H × 30° V	800 Hz - 16 kHz	10¾"	23⅞"	21⅛"	17⅛"

AUTO MATCH™

Solves impedance matching problems... Allows adaptation to 70V or 100V distributed systems.

The Peavey Auto Match™ is a 400W auto-transformer with professional specifications which convert the output impedance of direct coupled power amplifiers upward or downward to effectively match a particular speaker load; i.e., a four ohm power amp can supply full rated power to an eight or sixteen ohm speaker load or a two ohm load, etc. Taps are also provided to allow use with 70 and 100 volt line distribution systems.



ECS™ EQUALIZED CROSSOVER SYSTEMS

Peavey's ECS™ Equalized Crossover Systems are specially designed to fulfill demanding performance requirements. ECS crossovers contain carefully matched components and provide correct filter functions, equalization, and high-frequency component protection. In addition, all ECS crossovers are system-ready, allowing use in either full-range or multiple-amplification systems without the need for rewiring.

The ECS™ 250 is a two-way passive crossover designed for use with three-way sound reinforcement systems. The crossover frequency of 250 Hz allows low frequency enclosures to be added to any two-way system. Improved low frequency response and lower distortion can be obtained with this filter system.

The Peavey ECS™ 600, 800, 1500, and 2000 equalized crossover systems provide all of the required filtering functions necessary to protect the high frequency components and to maintain low levels of distortion. These crossovers also provide high frequency equalization and efficiency padding that allow each ECS system to be ideally matched with its low frequency complement.

Peavey engineers have just completed development of a new crossover, the ECS™ 8000. With a crossover point of 8000 Hz, it is designed for use with high frequency devices such as the new Peavey HT™ 94 super tweeter.

The ECS™ 3 is a passive, three-way crossover designed for crossover frequency equalization and is also provided for the horn/driver combination. Furthermore, the ECS 3 allows biamp or triamp operation without the need for rewiring the system.

OPEN ROAD RACK

Heavy 12-gauge steel construction for lasting dependability. Includes rack-mount screw holes. This unit is tough enough to travel, but is most commonly used for studio or semipermanent applications. Excellent for stage use in auditoriums and churches. Shipped unassembled with screws, nuts, washers, two allen wrenches, and simple instructions. Carrying handles and pre-drilled holes for optional caster installation are also included. This rack is also already set up to accept the optional Mixer Flange Kit for rack-mount mixers.

MEASUREMENTS

MODEL #	Size	Width	Height	Depth	Weight
#8001	24"	21⅞"	27¼"	18½"	41 lbs.

FLITE CASE ROAD RACKS

Designed for the touring road band, this reinforced flite case is constructed from ¾" plywood with a thick plastic laminate on the outside for long-lasting performance. Further protection is achieved with the addition of solid steel, notched corner covers and light, yet strong, aluminum valance reinforcement throughout. Two black spring-loaded, heavy-duty flite case handles are installed which are recessed into the cabinet to eliminate any hazardous protusions. Four cover latches (two per side) are also recessed into the cabinet.

MEASUREMENTS

MODEL #	Size	Width	Height	Depth	Weight
#11502	10"	22¾"	13½"	23"	42 lbs.
#8005	18"	22¾"	22¾"	23"	61 lbs.
#8006	24"	22¾"	27"	23"	68 lbs.

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